ORGAN 122

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COLLECTION LITOLFF.

ALBUM ITALIEN.

[Italian Album]

30 MORCEAUX CÉLÈBRES

TRANSCRITS POUR

Harmonium ou Orgue

PAR

Dr. W. J. WESTBROOK.

Propriété de l'Editeur.

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HENRY LITOLFF'S VERLAG.

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VORREDE.

Die in diesem Album enthaltenen Stücke sind speziell für das Harmonium eingerichtet, dessen Bassregister bis zum E reichen und dessen Discantregister mit der Note F anfangen. Will man aber diese Stücke auf der Amerikanischen-, oder auf der Kirchenorgel spielen, so hat man wohl zu berücksichtigen, dass ① das achtfüssige Normal-Register bezeichnet, bei welchem der angeschlagene Ton genau der geschriebenen Note entspricht; dass ② das eine Octave tiefer liegende oder sechzehnfüssige Register bedeutet, dessen angeschlagenen Töne mithin um eine Octave tiefer erklingen, als sie geschrieben sind; dass, ferner, ③ ein vierfüssiges Register repräsentirt, dessen angeschlagenen Töne folglich um eine Octave höher erklingen, als sie notirt sind; dass ④ ein Oboen-Register von 8 Fuss Ton ist und dass, endlich, Ⓖ das volle Werk bezeichnet. Es wurde darauf Bedacht genommen, die Stücke so leicht als möglich für diese Instrumente einzurichten, und dürften somit, bei einiger Aufmerksamkeit von Seiten des Spielers, alle darin bezeichneten Effekte nicht allein auf dem Harmonium, sondern auch auf der Amerikanischen- und der gewöhnlichen Kirchenorgel ohne besondere Schwierigkeiten hervorgebracht werden können.

PREFACE.

The music in this Album is specially arranged for that Harmonium whose bass stops all extend to e' and whose treble stops commence at f'. It will be necessary, therefore, for those performers who desire to play it upon the American Organ or upon the Organ proper to remember that ① represents the note put down, or 8 ft. pitch; ② plays the octave below, or 16 ft. pitch; ③ the octave above, or 4 ft. pitch; ④ an oboe tone of 8 ft. pitch; and Ⓖ the full power of the instrument. Care has been taken to place as few difficulties as possible in the way of performance upon these instruments, and it is believed that with a little consideration all the effects indicated may be produced either upon the Harmonium and the American Organ or the Organ proper.

PRÉFACE.

Les pièces contenues dans ce recueil ont été arrangées spécialement pour l'Harmonium dont les registres de Basse montent jusqu'au MI, et dont les registres du Dessus commencent au FA. Si l'on veut exécuter ces pièces sur l'orgue dit américain ou sur l'orgue d'église, on se souviendra que le signe ① indique le registre normal de huit pieds, dont les sons correspondent exactement aux notes telles qu'elles sont écrites.
Le signe ② indique le registre de seize pieds, d'une octave plus bas que les sons du registre normal.
Le signe ③ indique le registre de quatre pieds, d'une octave plus haut que les sons du registre normal.
Le signe ④ indique un jeu de Hautbois de huit pieds, à l'unisson du registre normal, dont il ne diffère que par le timbre.
Enfin, le signe Ⓖ indique le Grand Jeu; ce registre ouvre tous les jeux de l'instrument à la fois.
On a pris soin de rendre l'exécution de ces morceaux aussi facile que possible. En se pénétrant bien des explications qui précèdent, on pourra les jouer aussi facilement sur les orgues américaines et les orgues d'église que sur l'Harmonium ordinaire.

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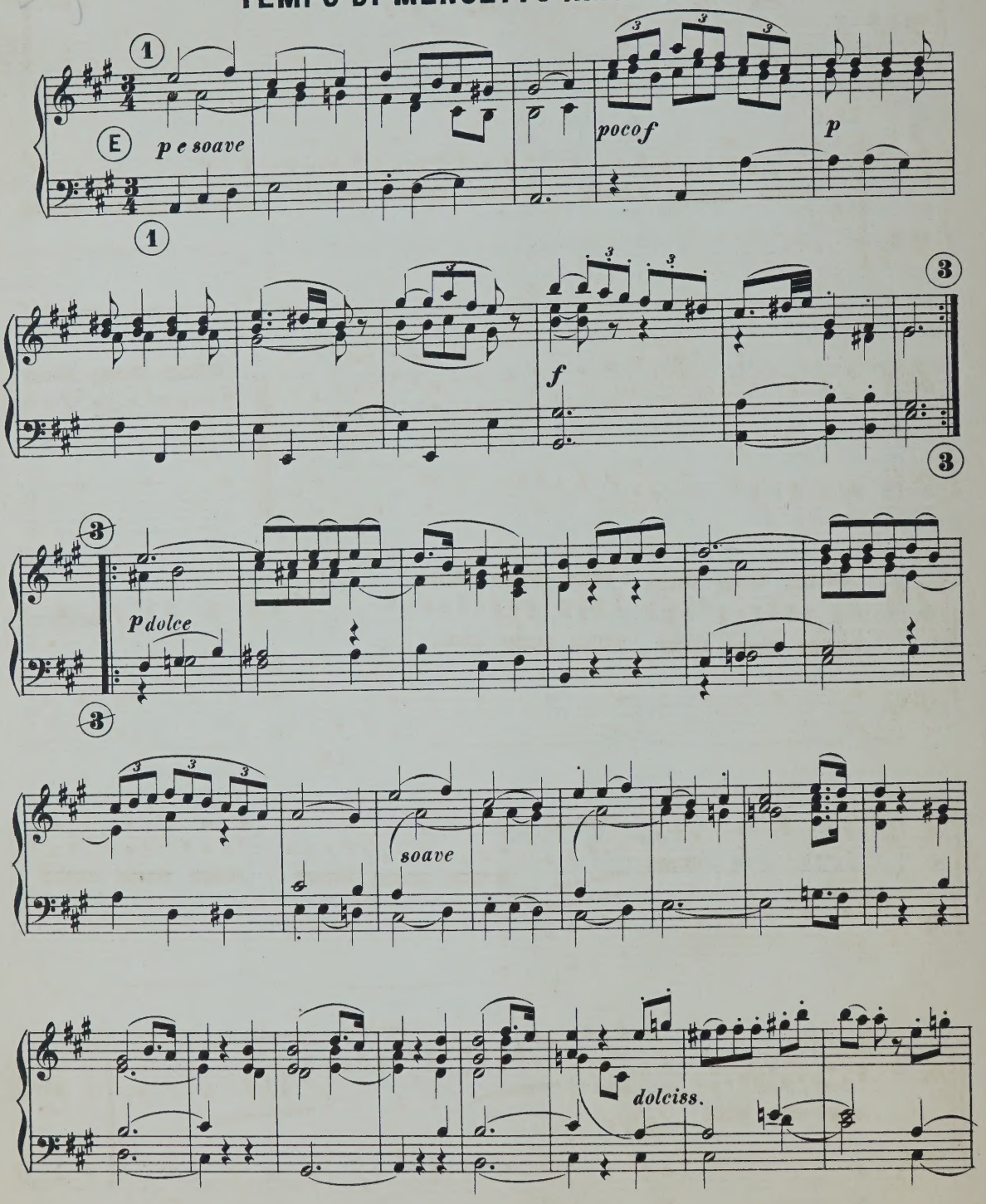
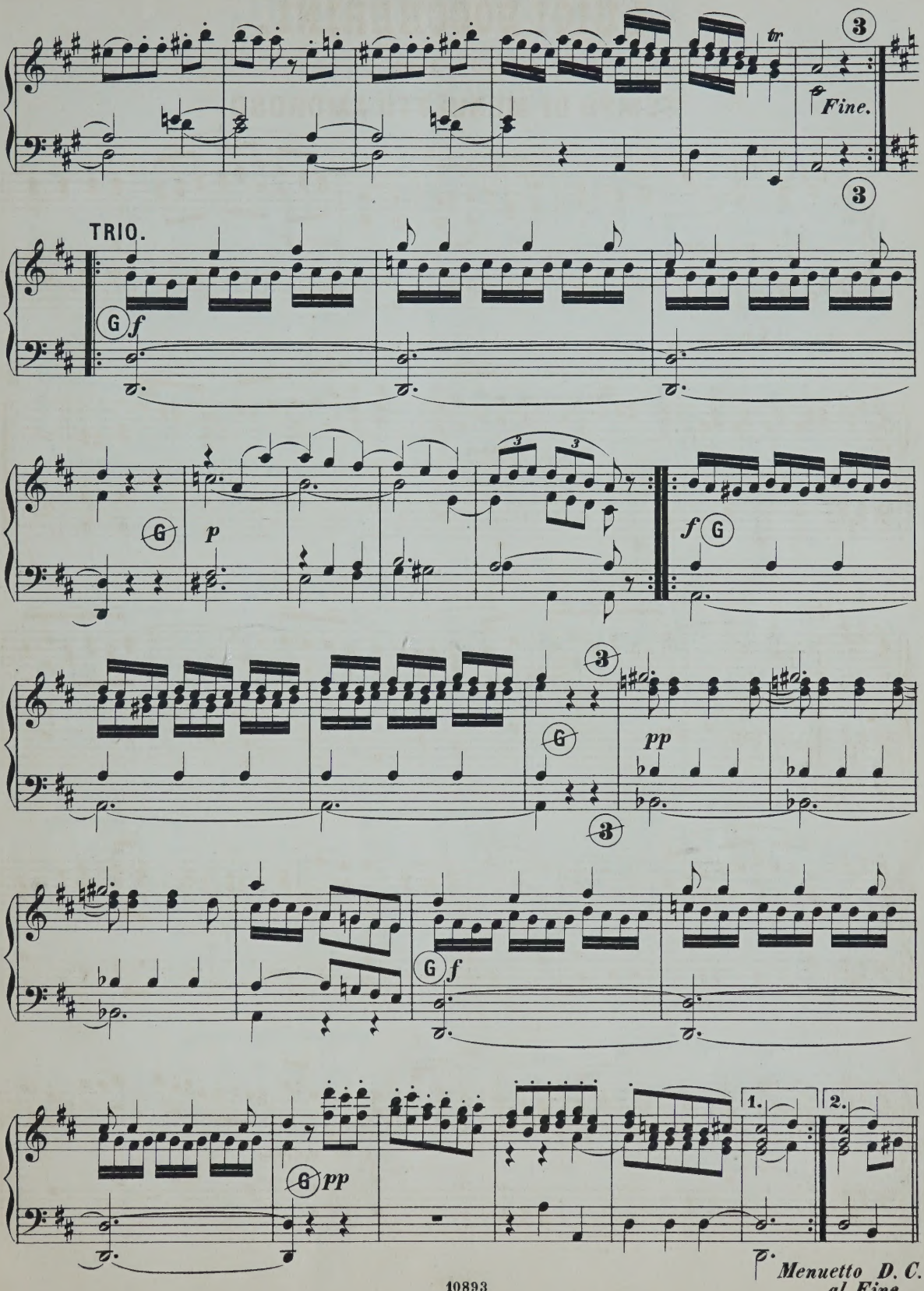
10893

LUIGI BOCCHERINI.

(1740 – 1805)

TEMPO DI MENUETTO AMOROSO.




tr
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Fine.
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TRIO.
G
f
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p
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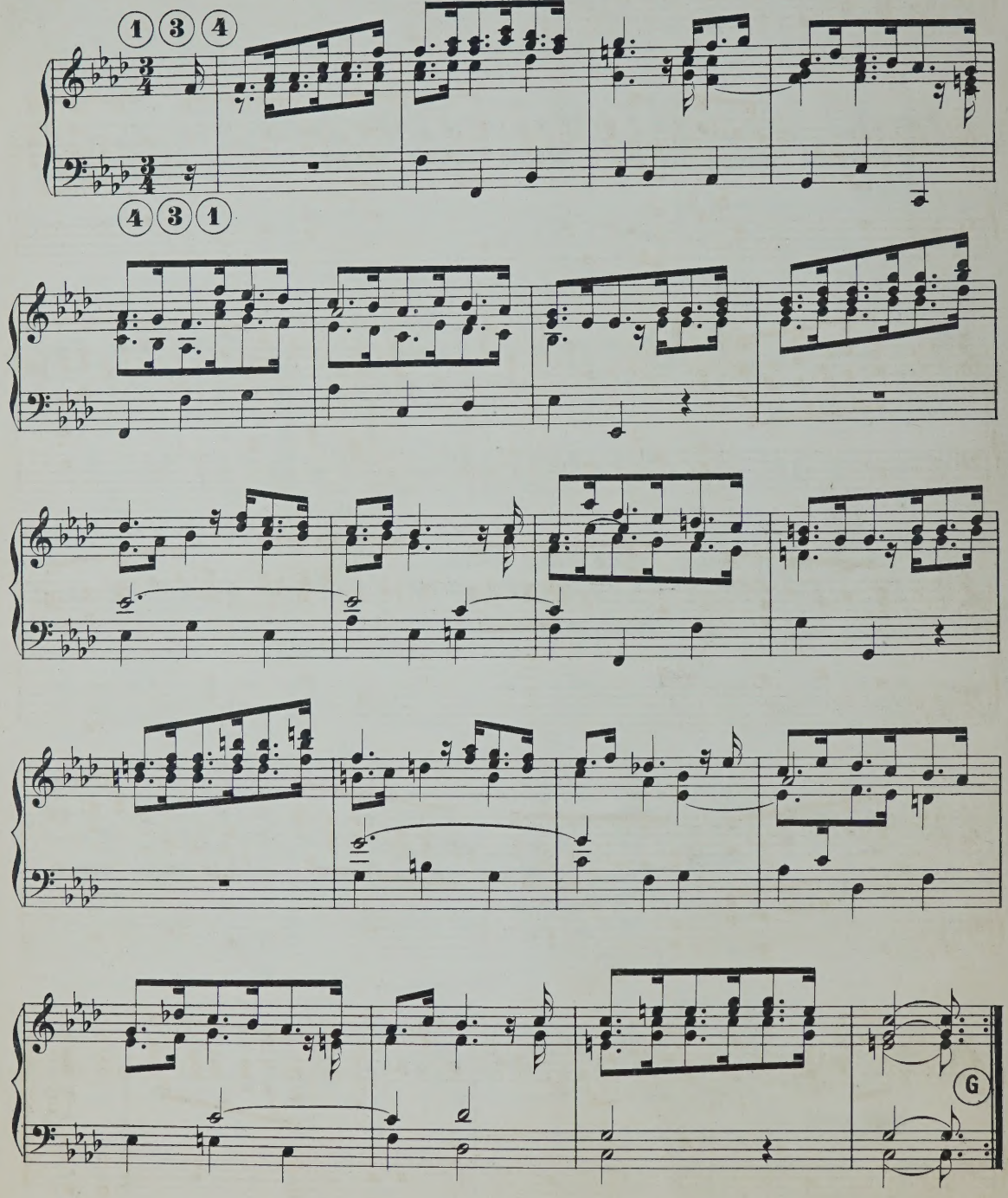
G
pp
3
G
f
G
pp
1.
2.
Menuetto D. C.
al Fine.

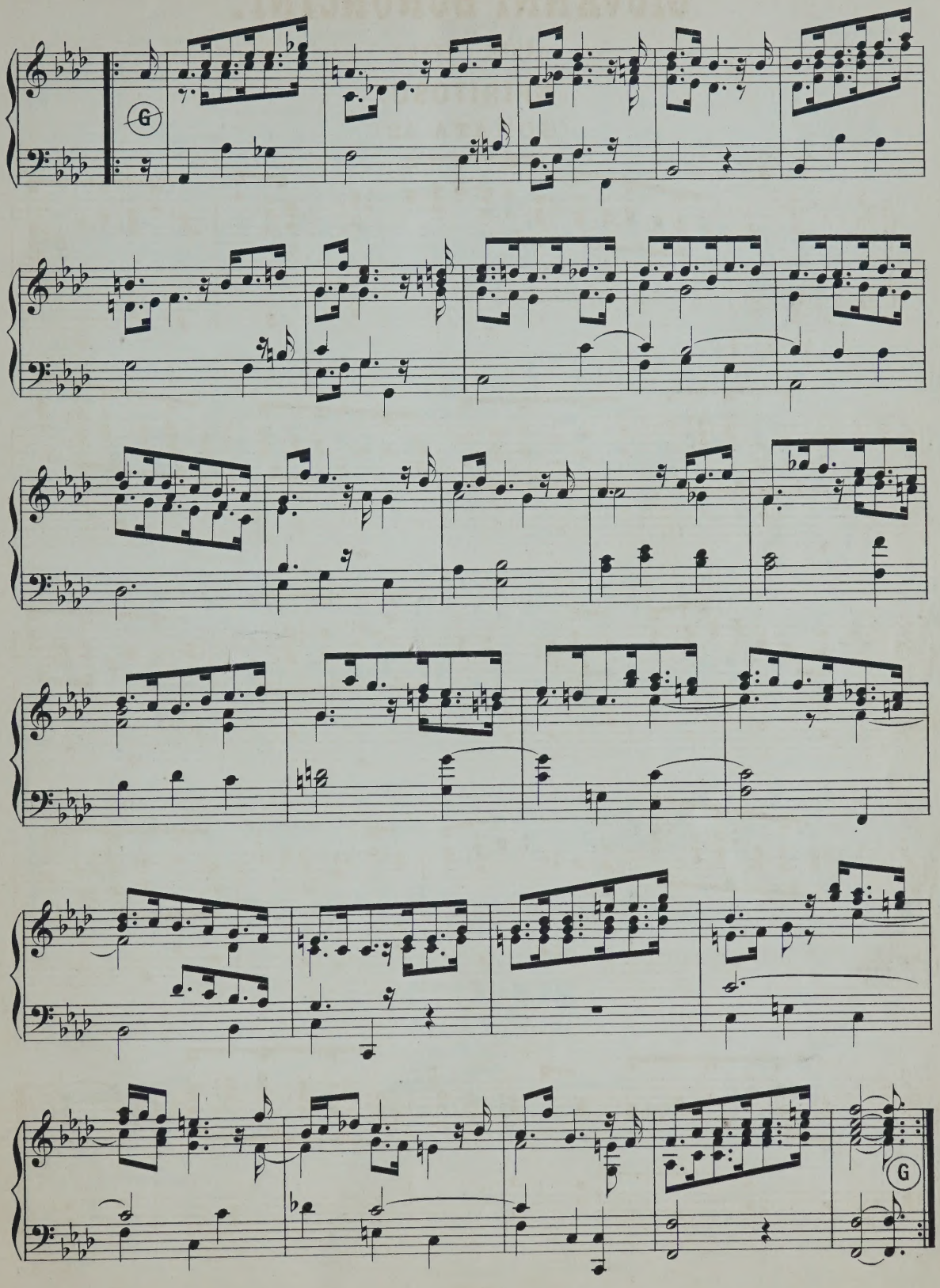
GIOVANNI BONONCINI.

(1672 – 1748)

SPIRITOSO.

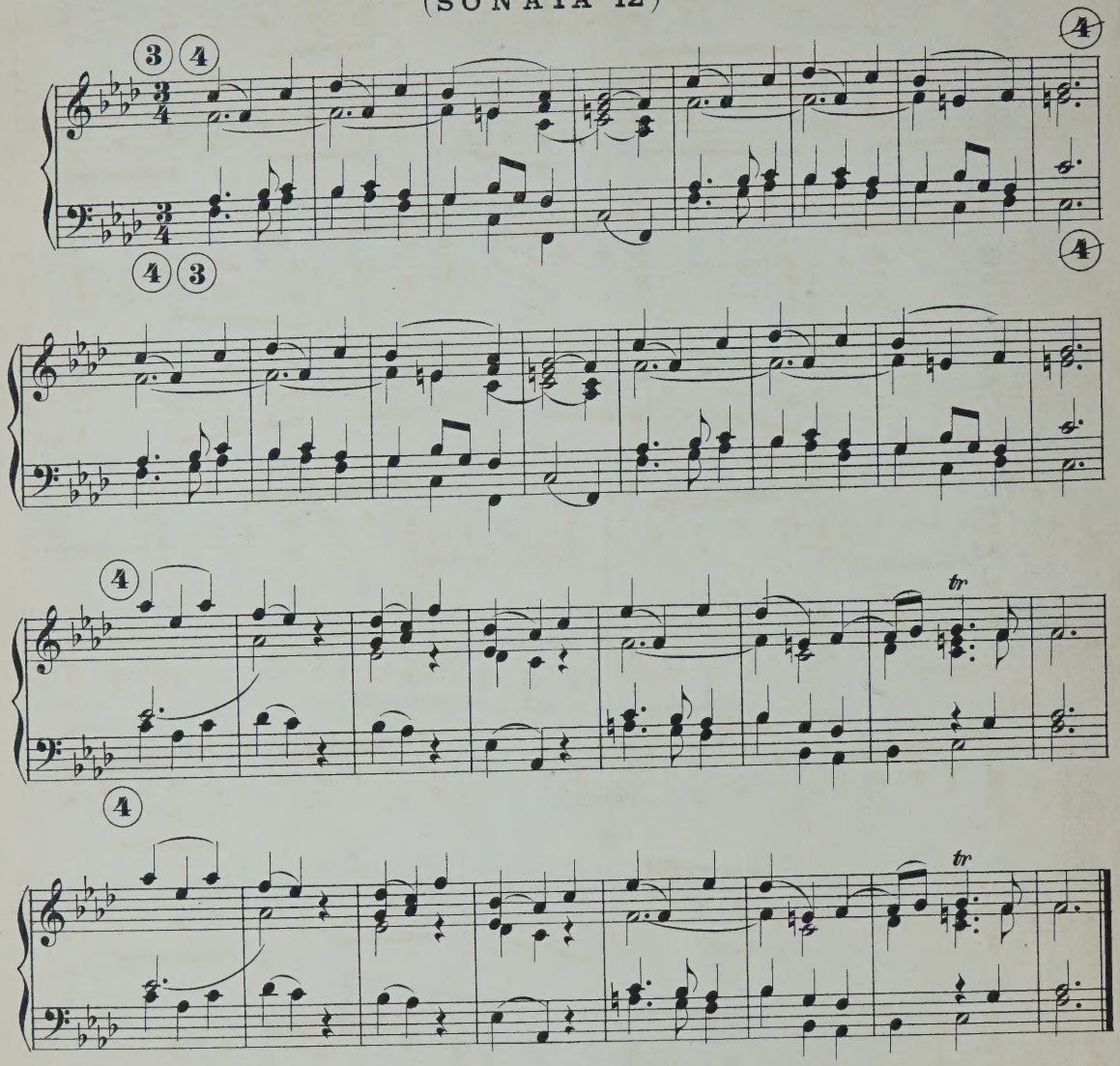
(SONATA 12)




G
G

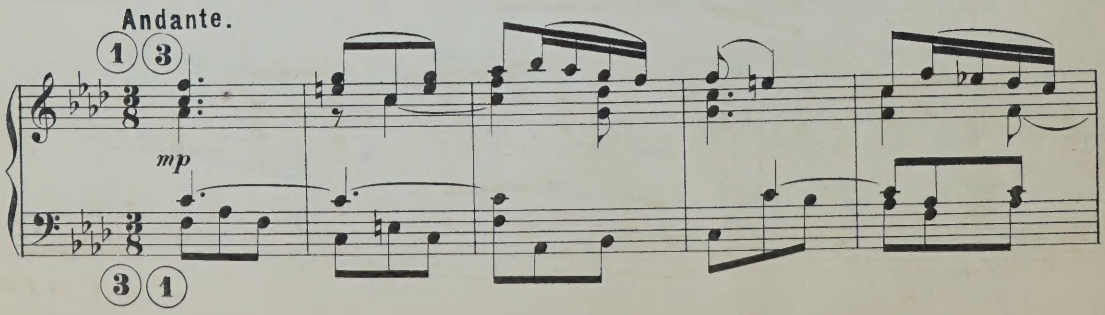
LARGO.

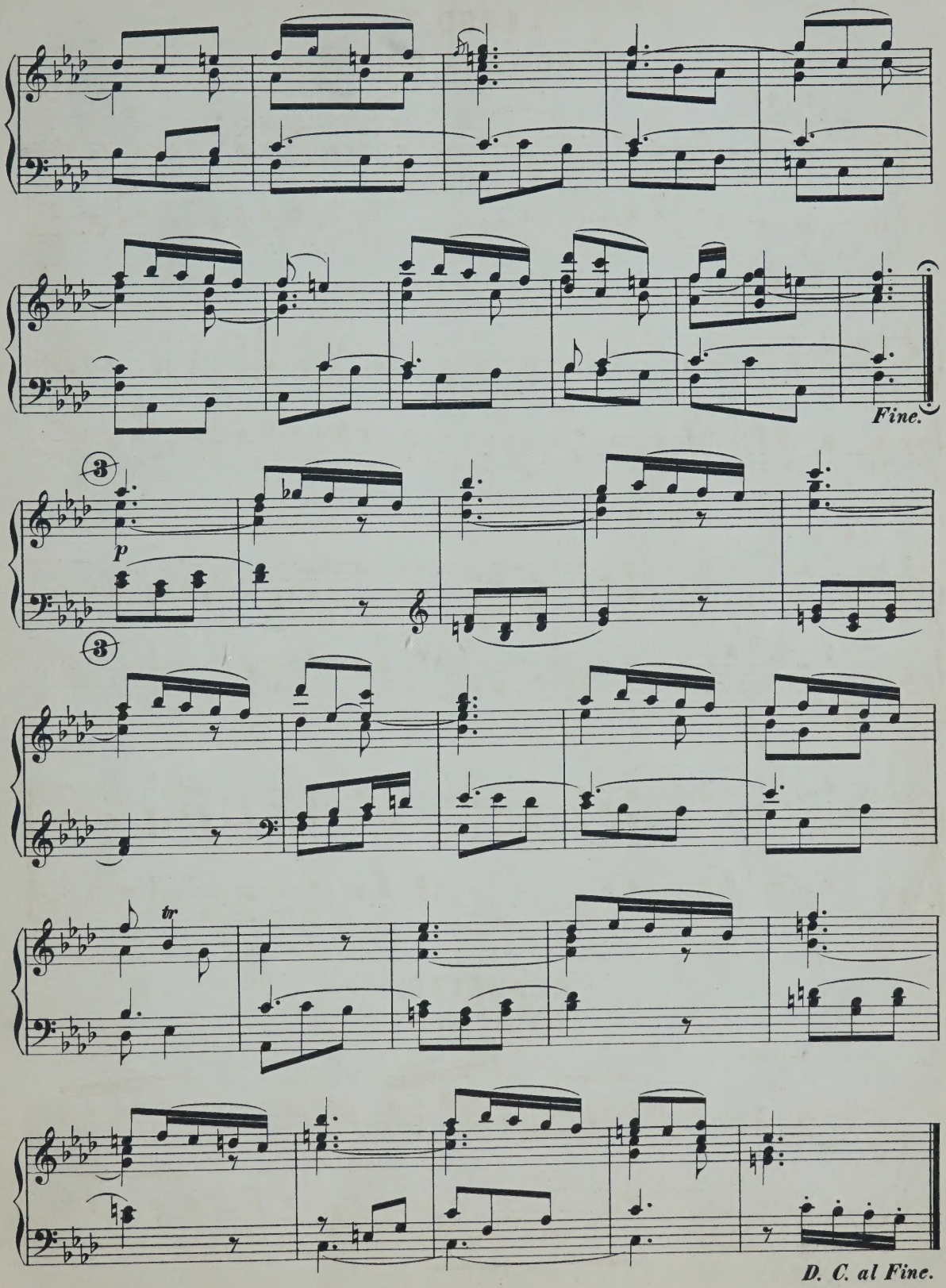
(SONATA 12)



MENUETTO.

(SONATA 12)




Fine.
p
tr
D. C. al Fine.

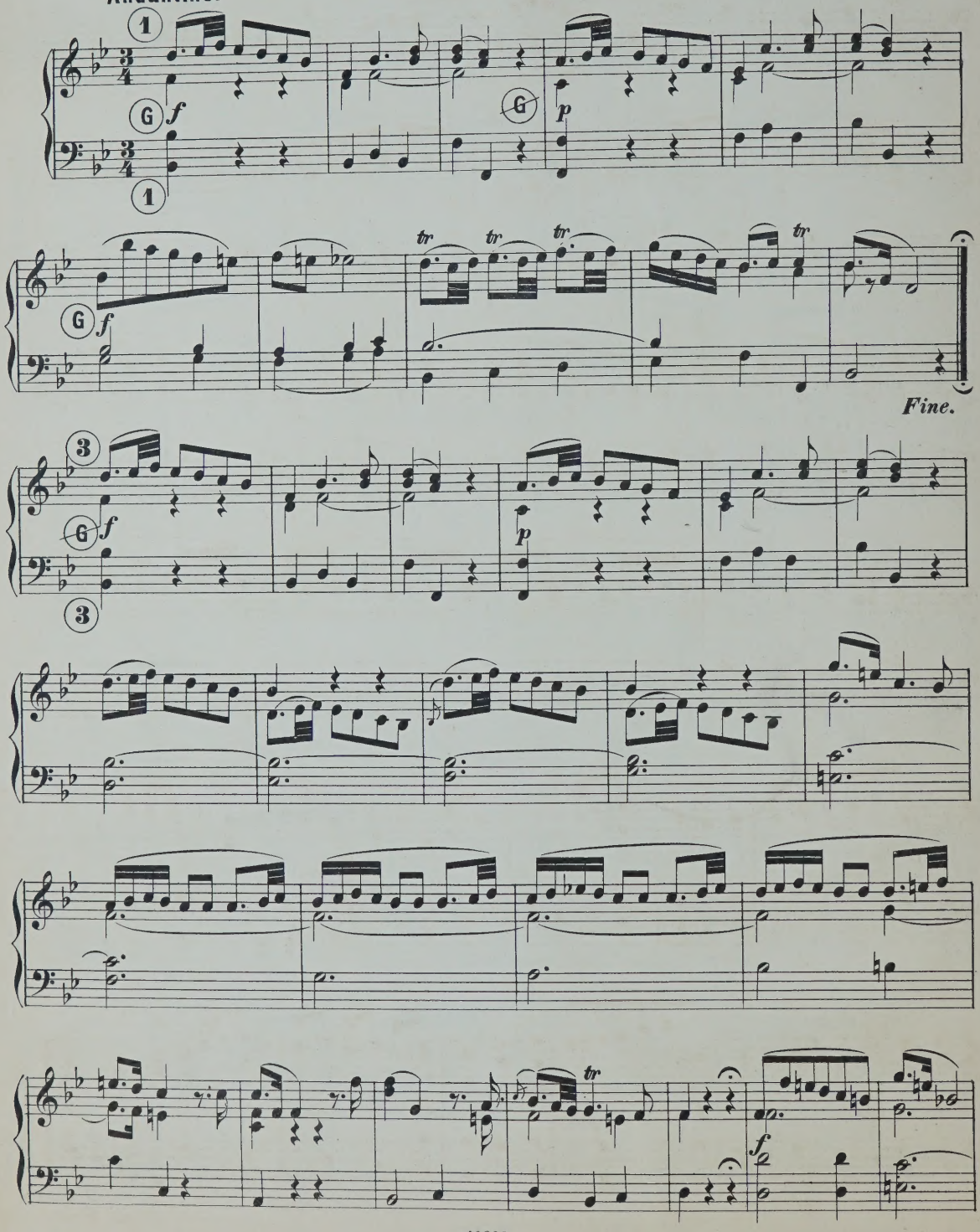
L. V. CIAMPI.

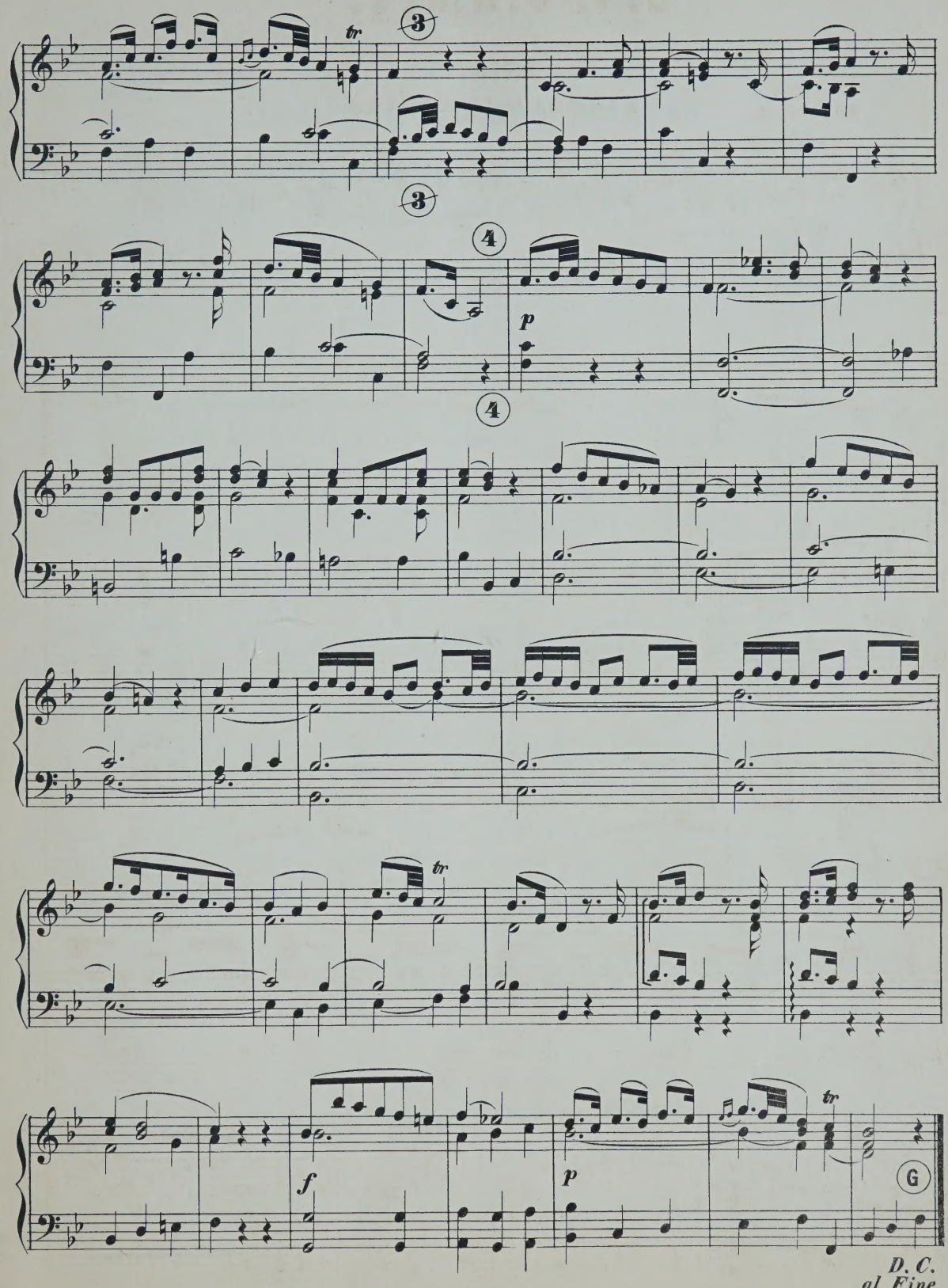
(1719 – ?)

ARIA.

(ADRIANO IN SIRIA.)

Andantino.




tr
3
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4
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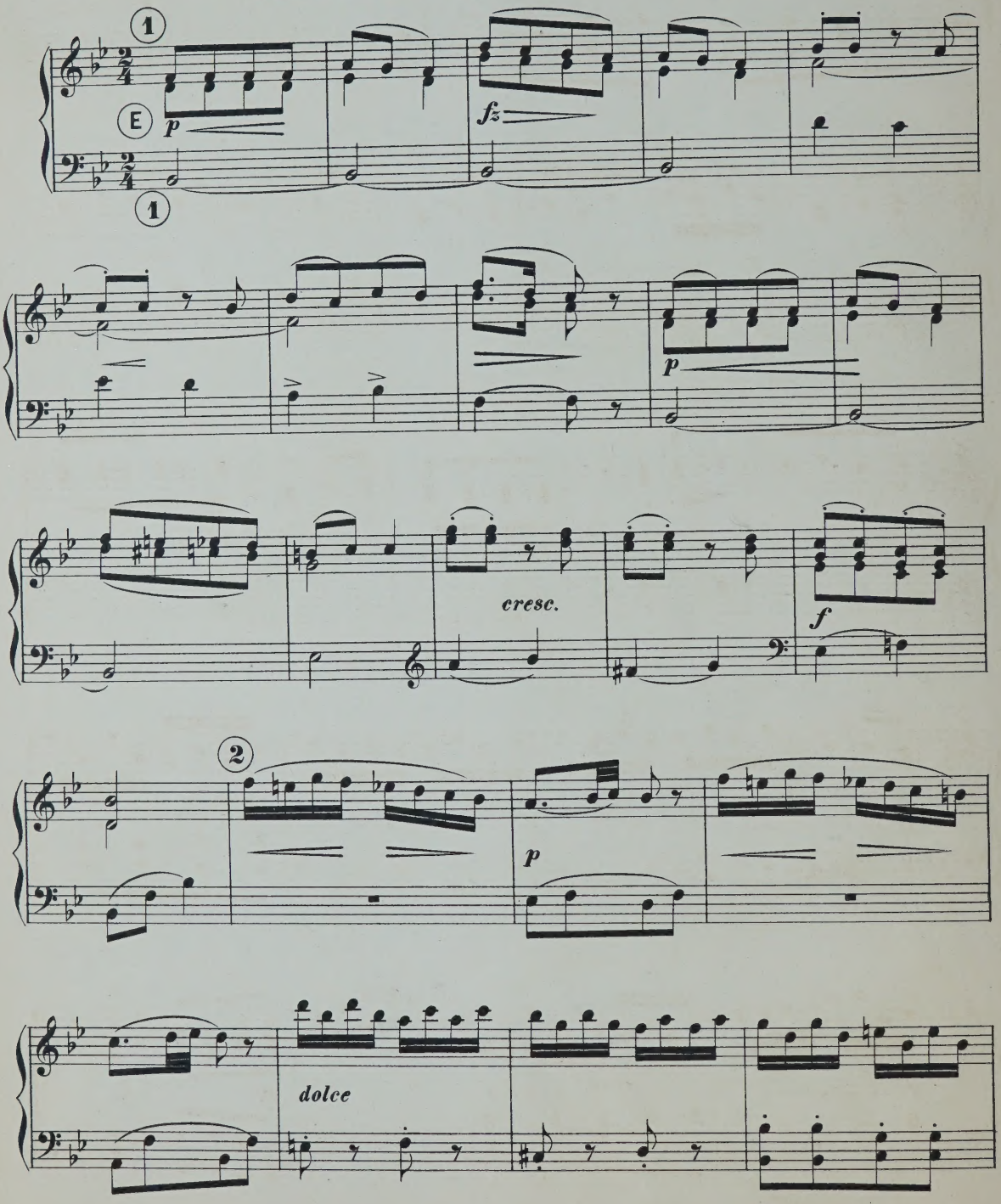
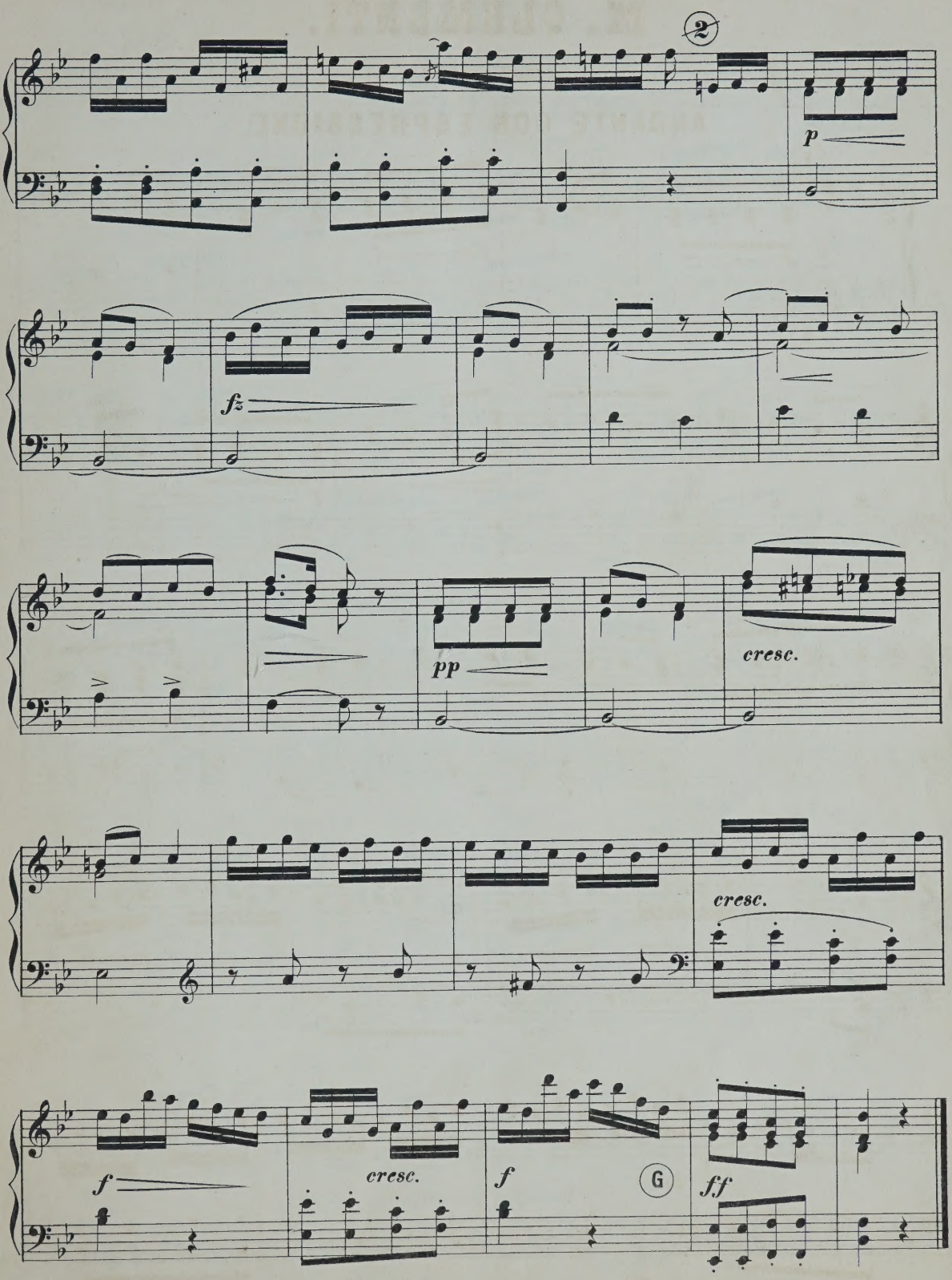
D. C.
al Fine.

M. CLEMENTI.

(1752 – 1832)

ANDANTE CON ESPRESSIONE.




2
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fz
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cresc.
cresc.
f
cresc.
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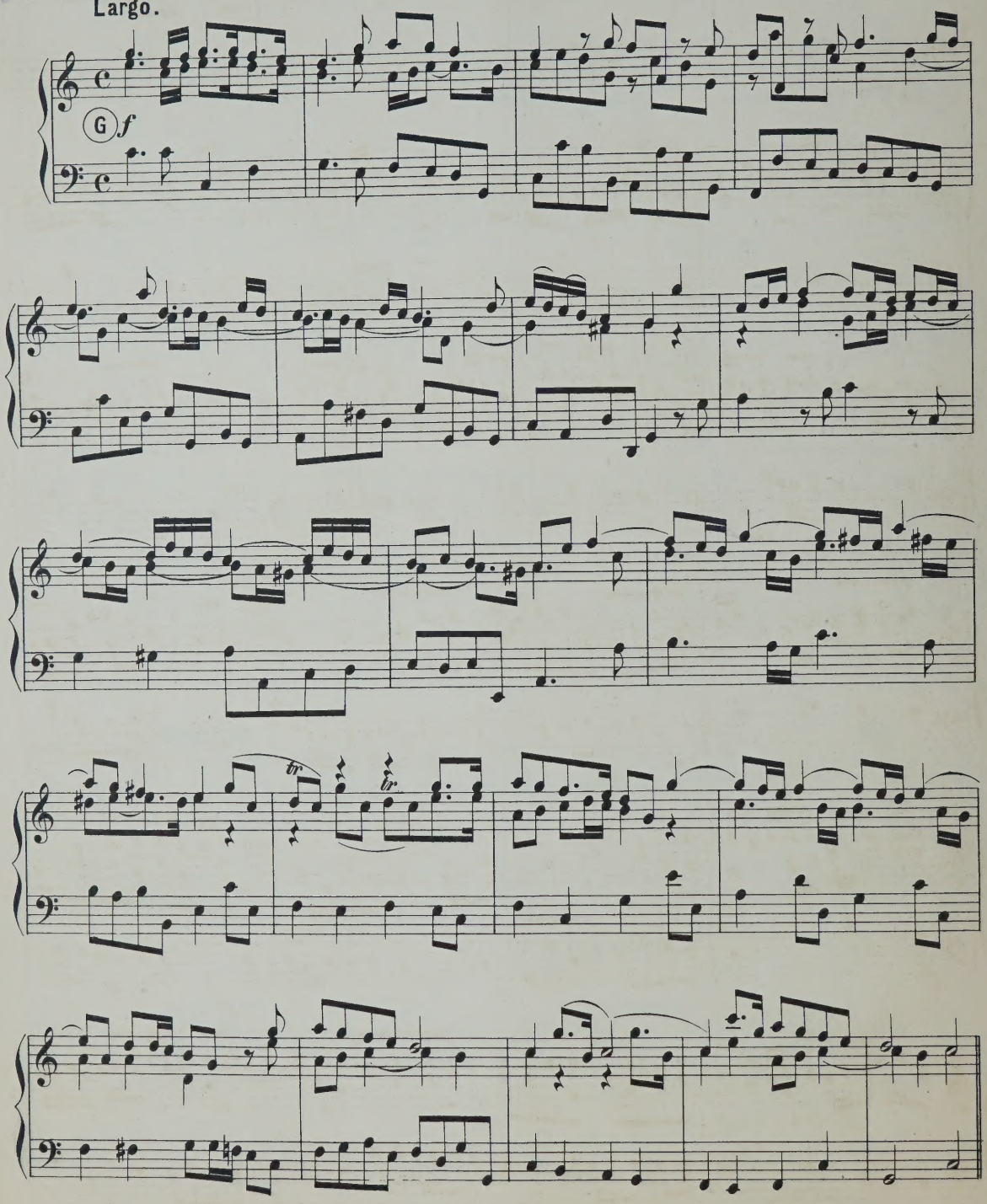
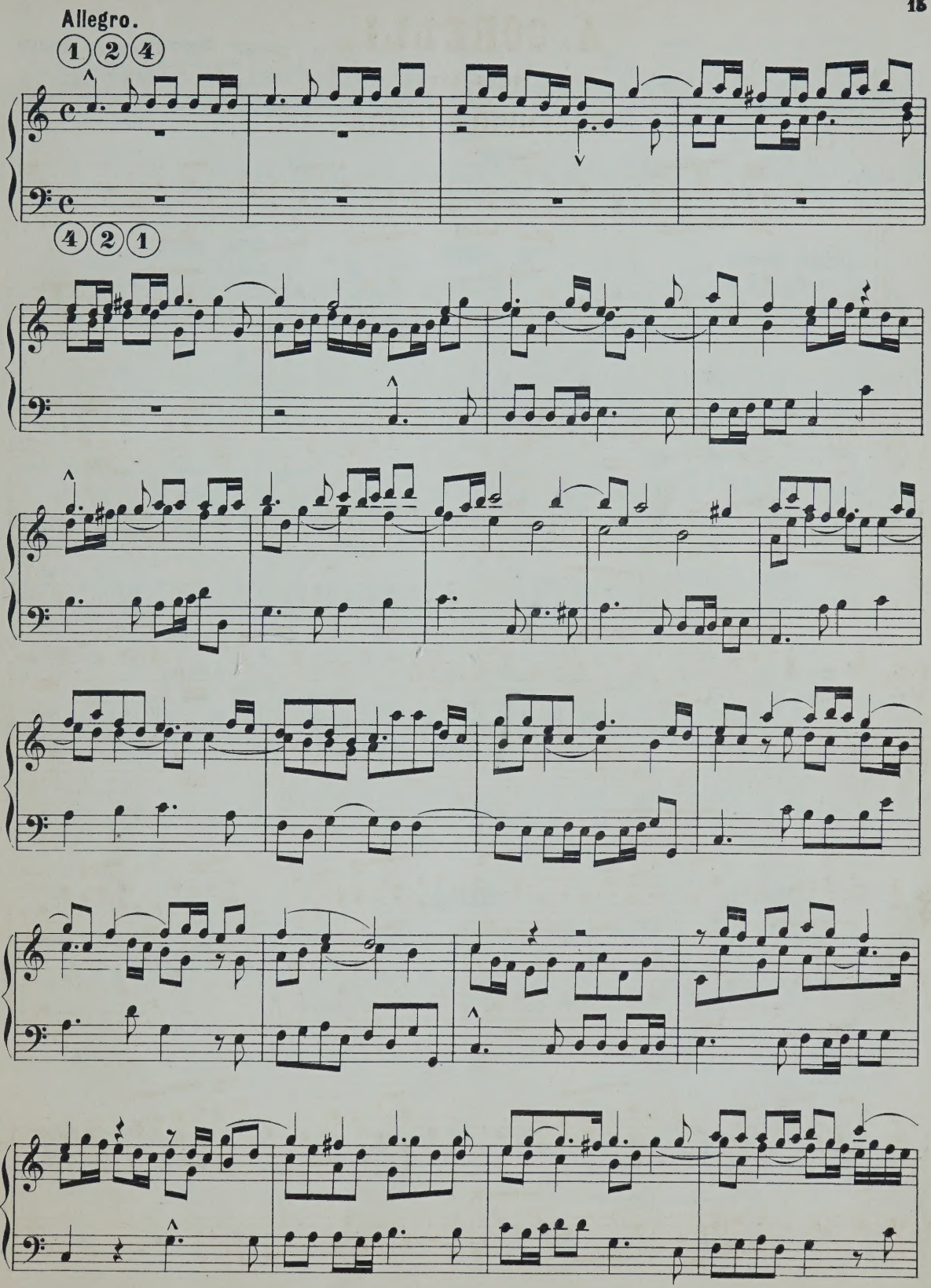
ff

A. CORELLI.

(1653–1713)

PRELUDIO E FUGA.




Allegro.
1 2 4
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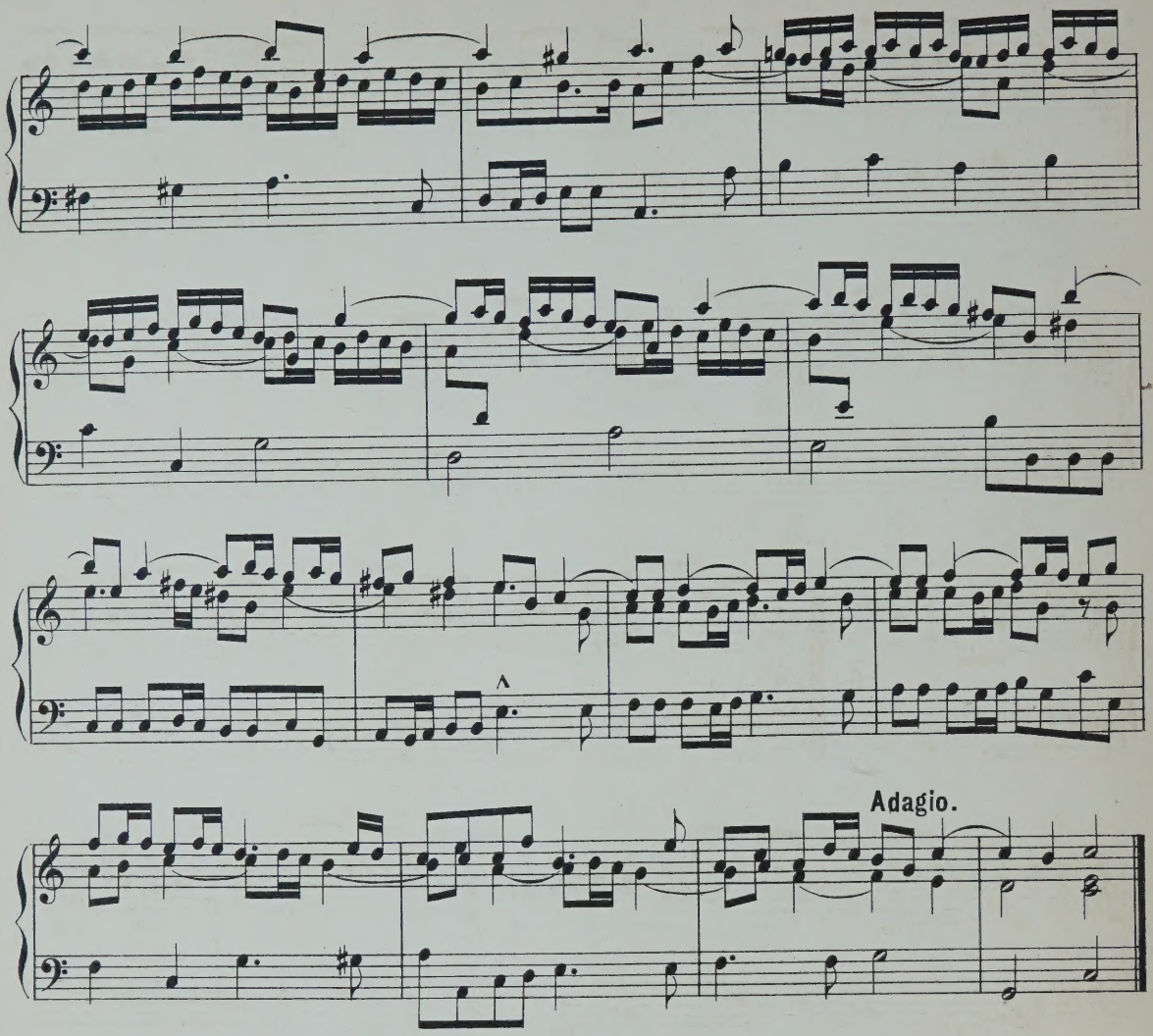
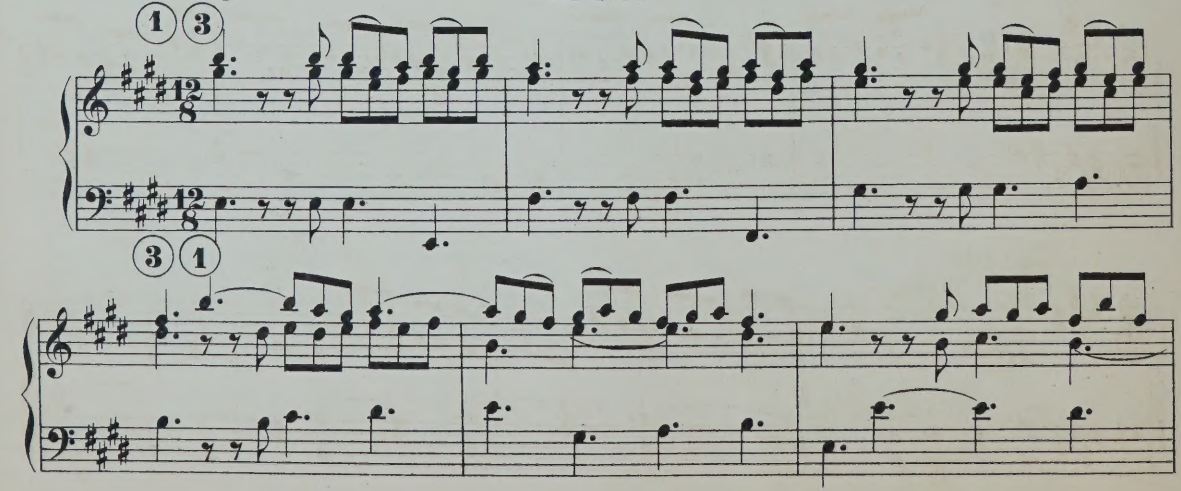
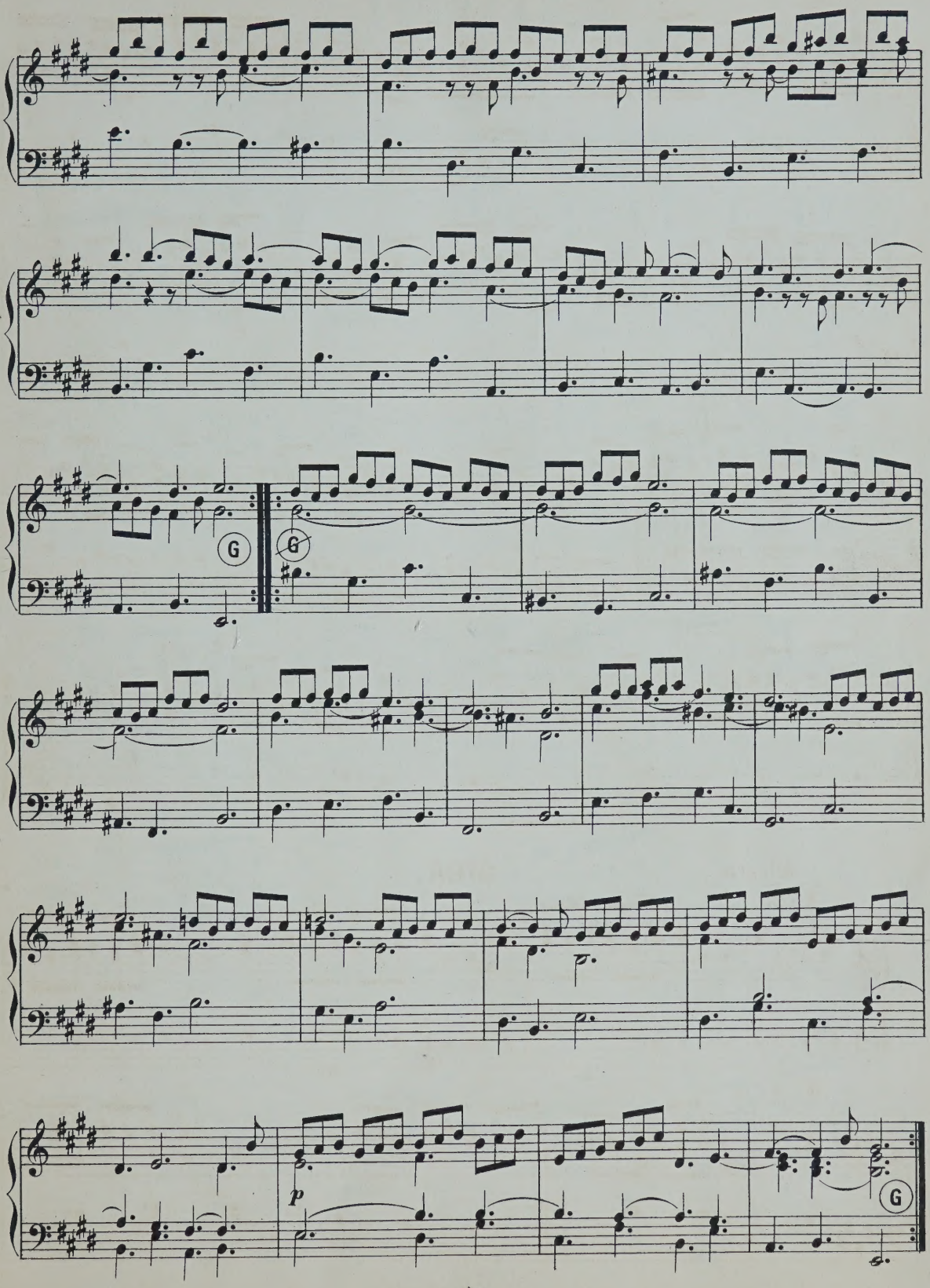


Allegro.

GIGA.




G
G
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G

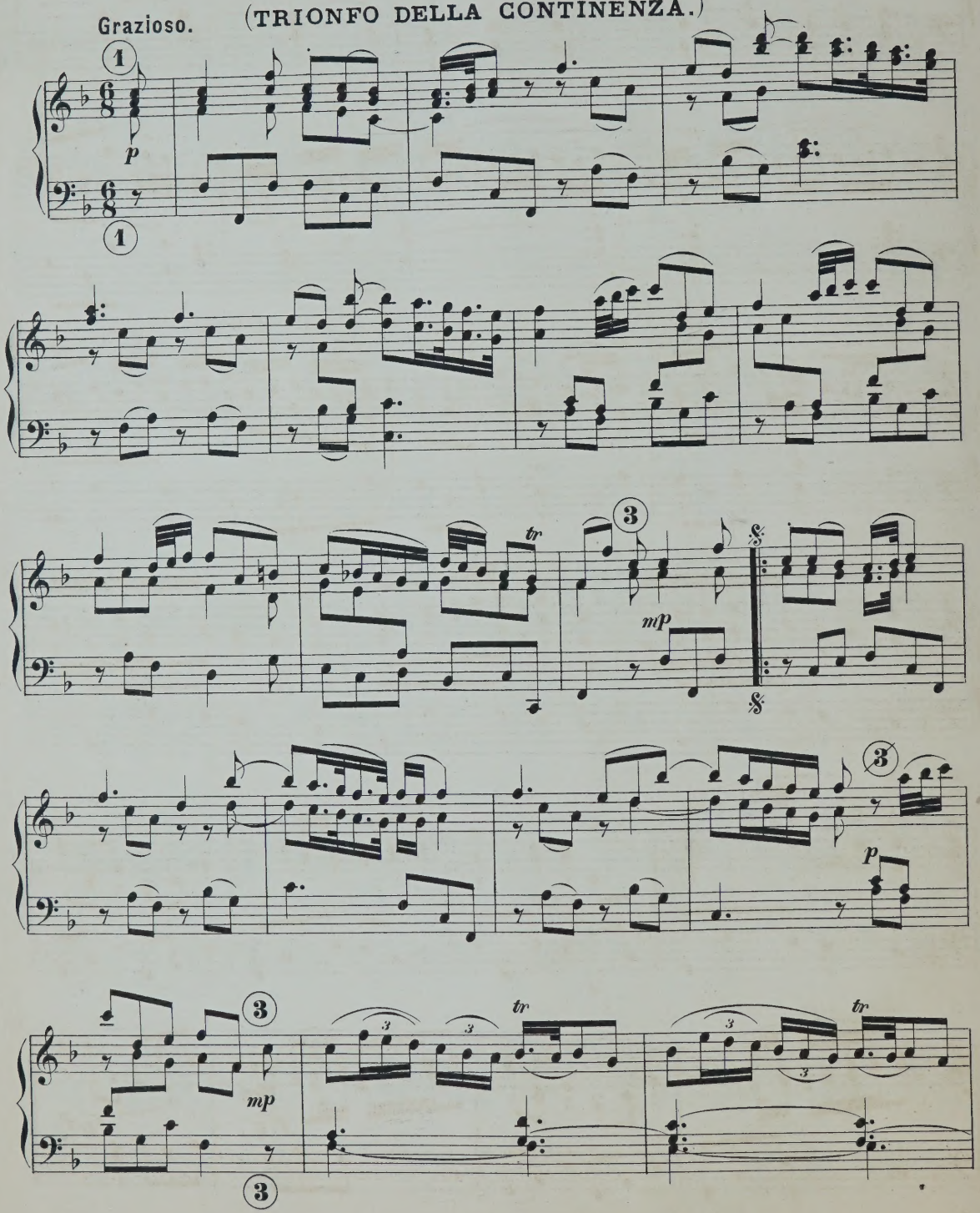
B. GALUPPI.

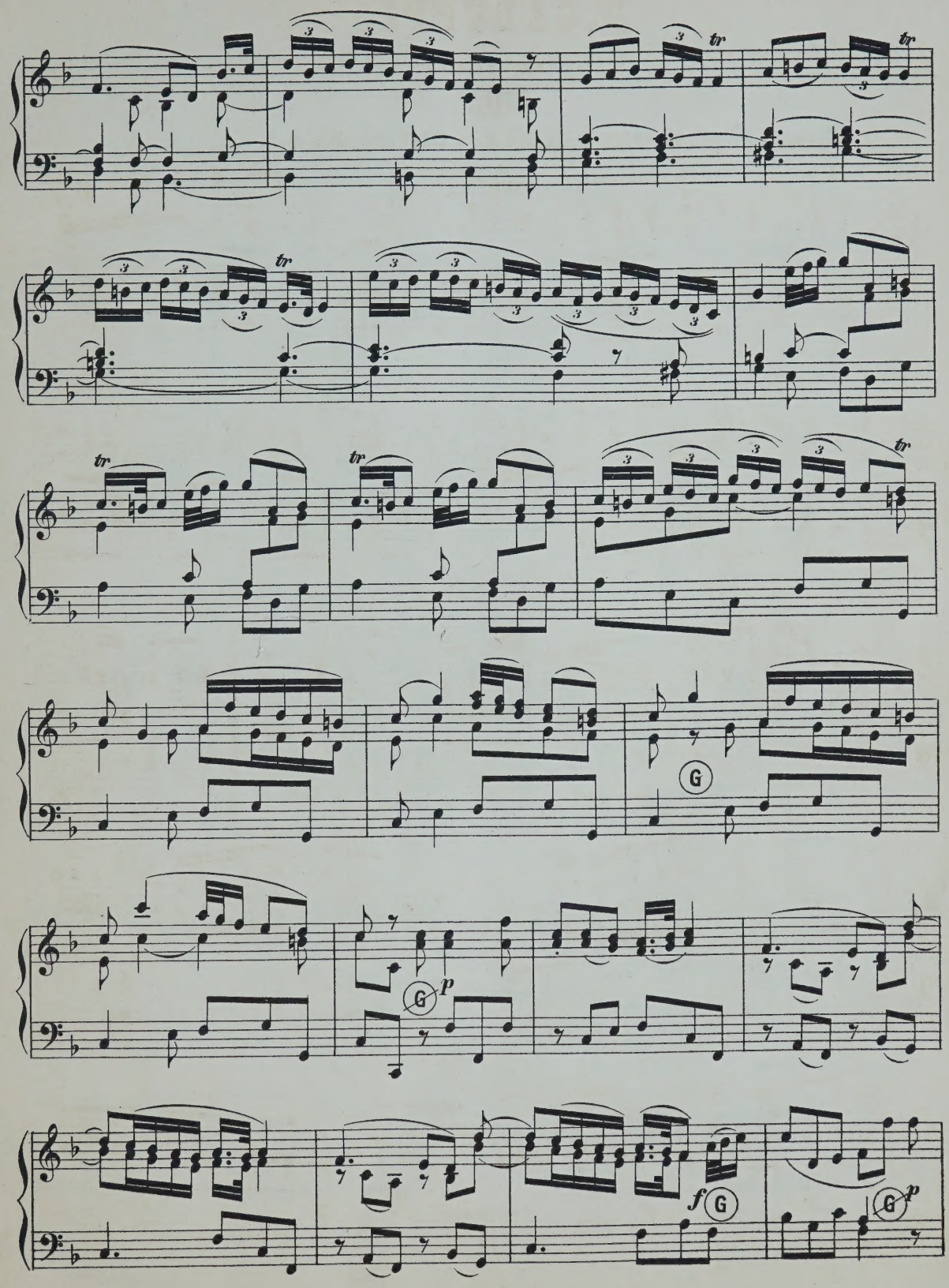
(1703–1785.)

ARIA.

(TRIONFO DELLA CONTINENZA.)

Grazioso.

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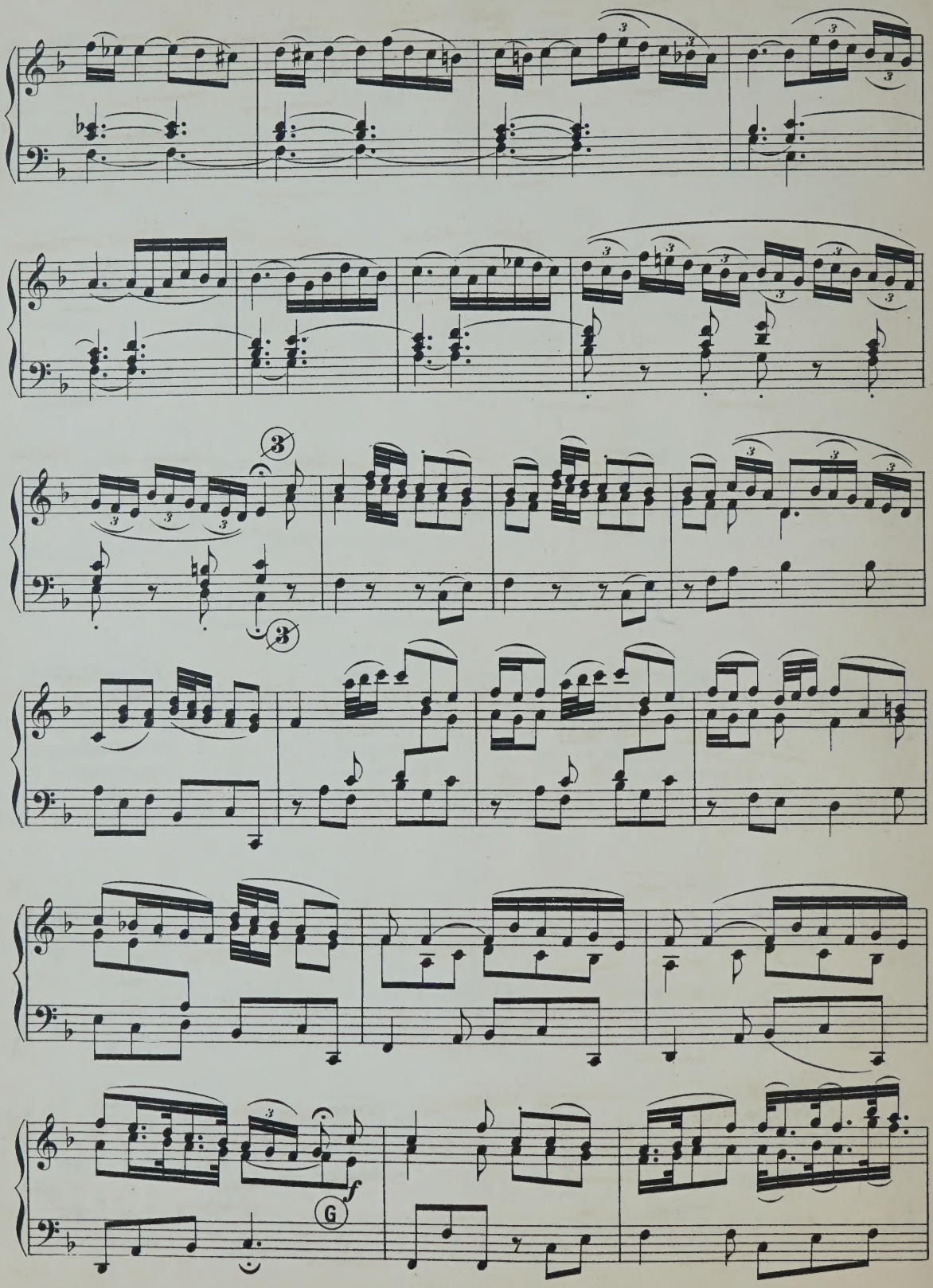
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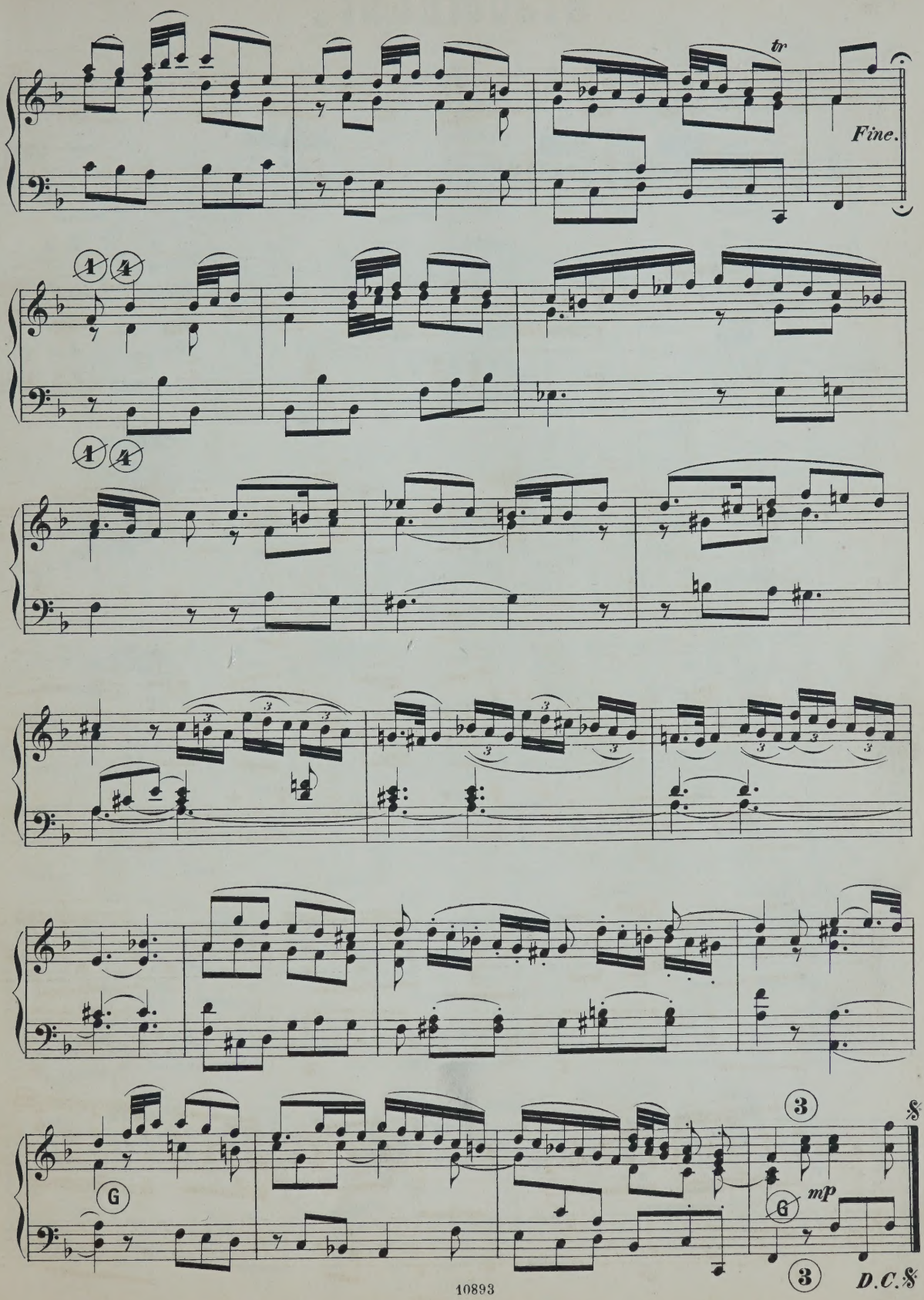
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Fine.
1
4
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D.C.

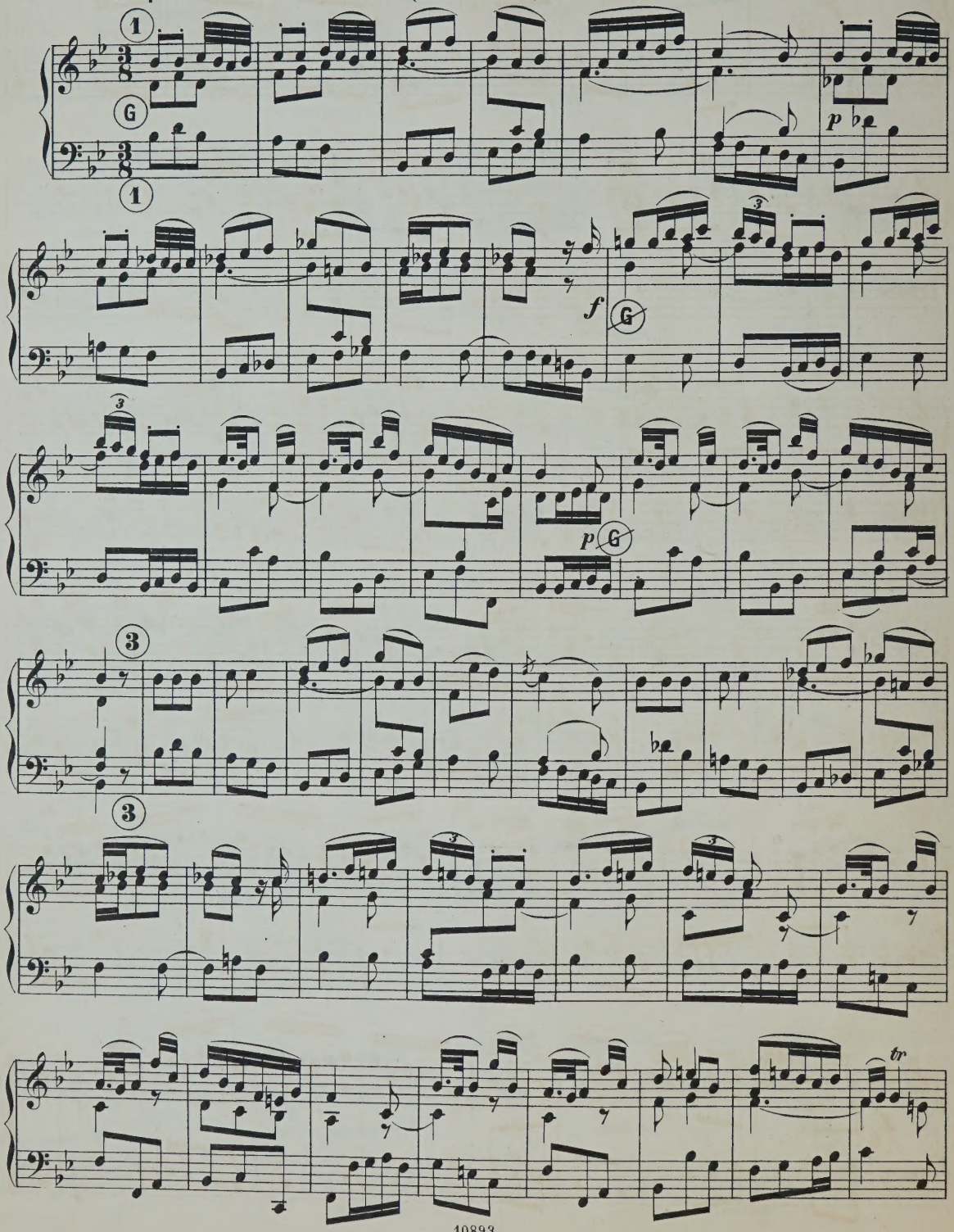
N. JOMELLI.

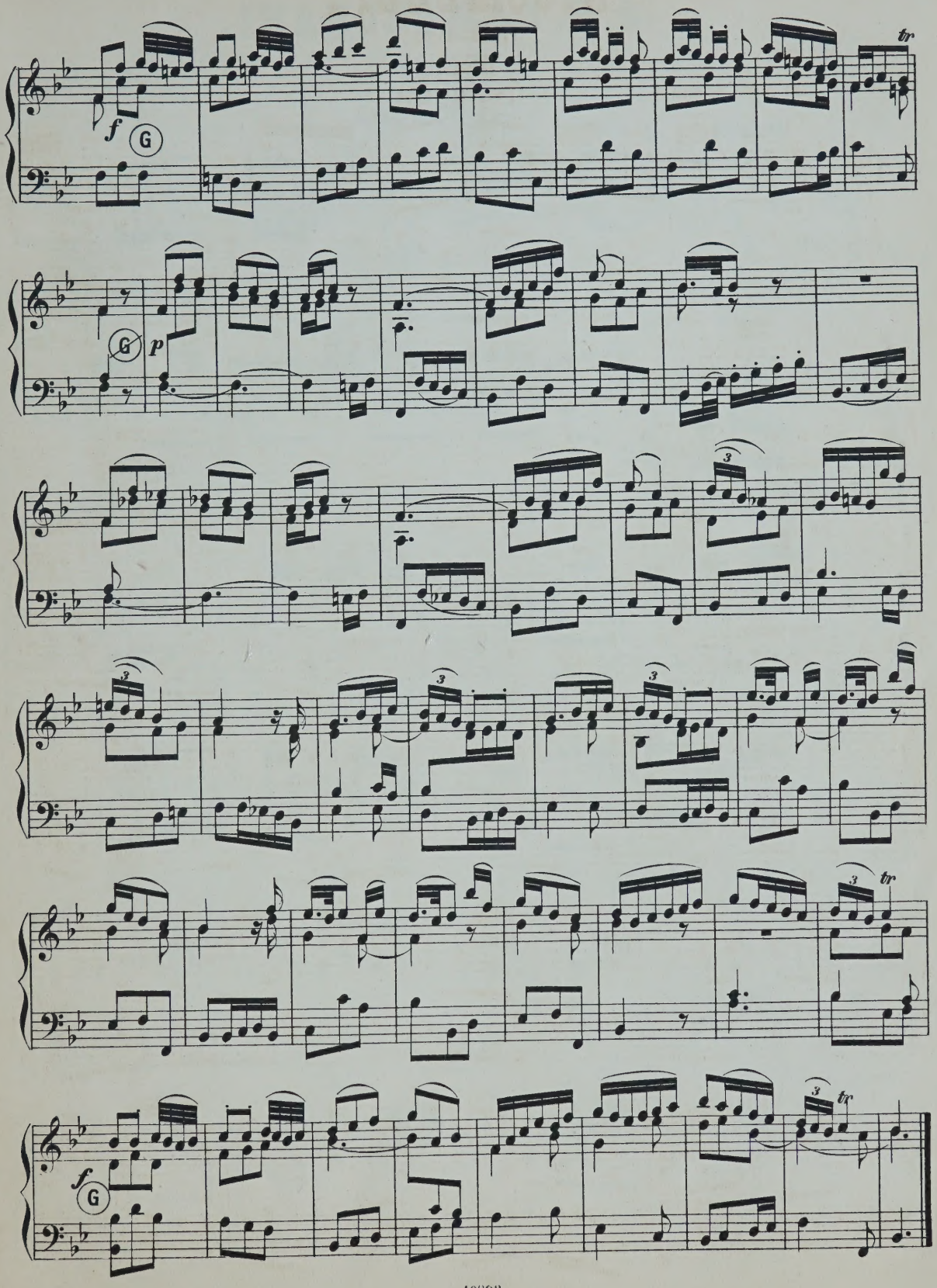
(1714–1774)

ARIA.

(ISACCO.)

Un poco Andante.




f
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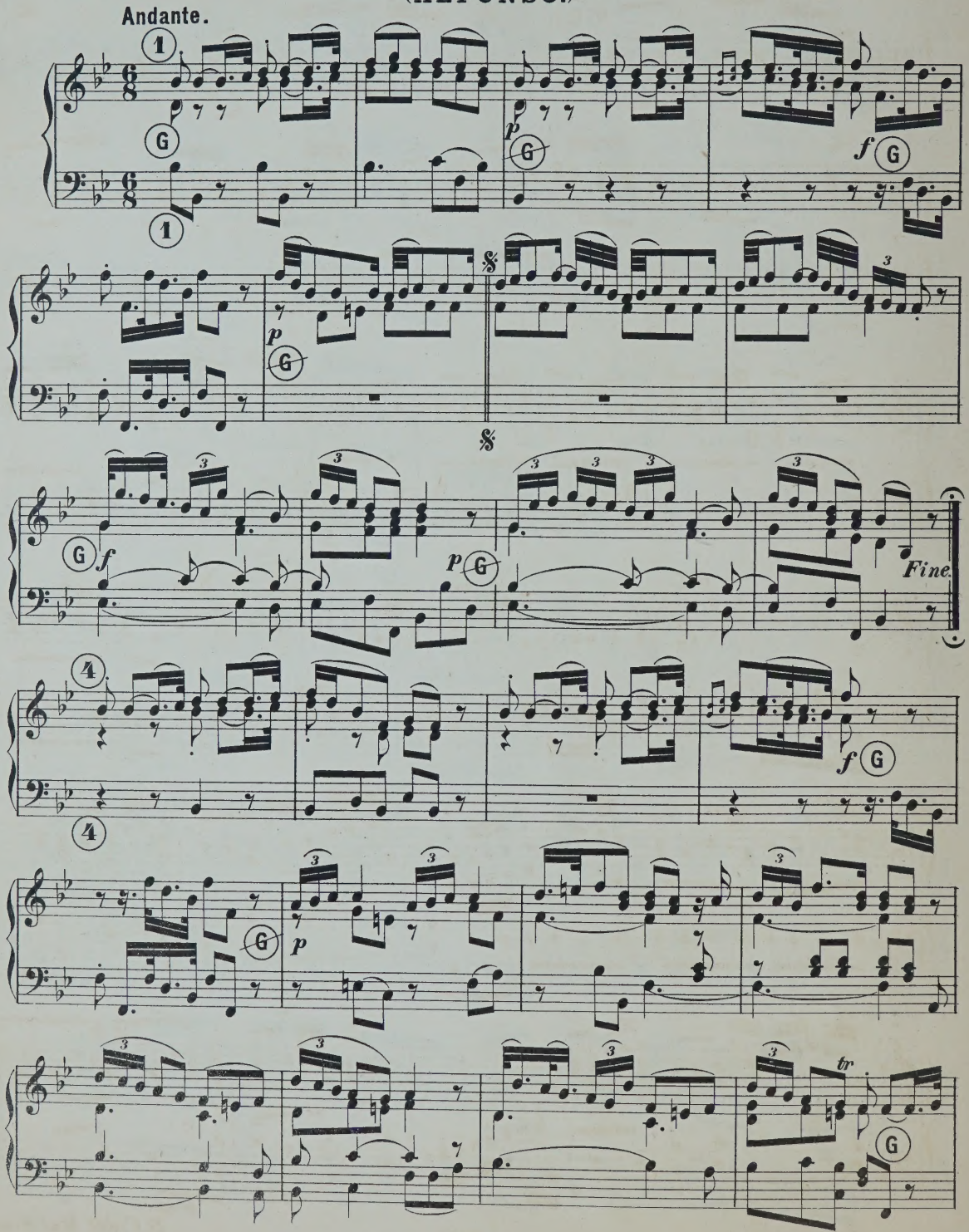
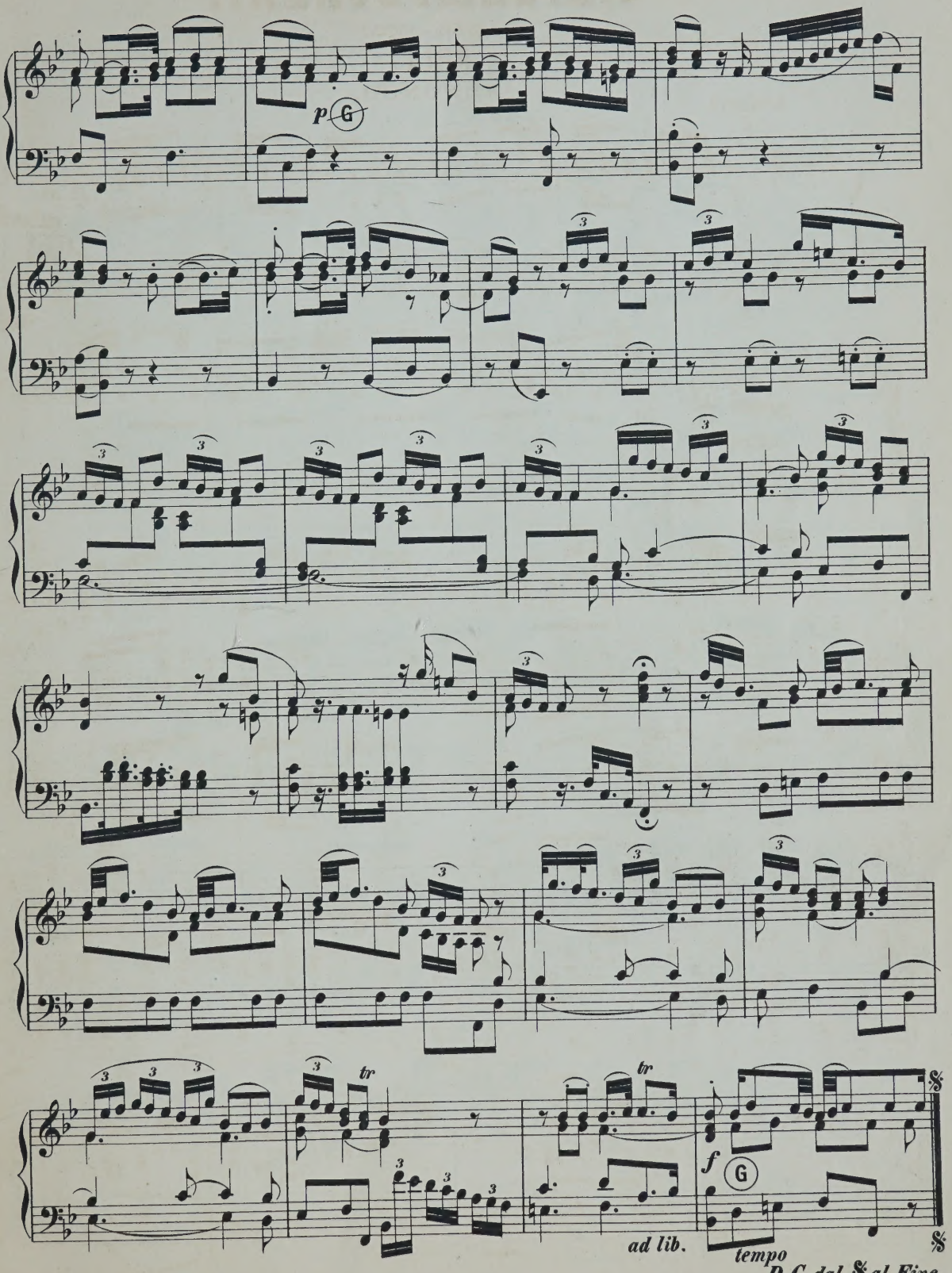
J. B. LAMPUGNANI.

(1706 – 1772)

ARIA.

(ALFONSO.)




p
G
tr
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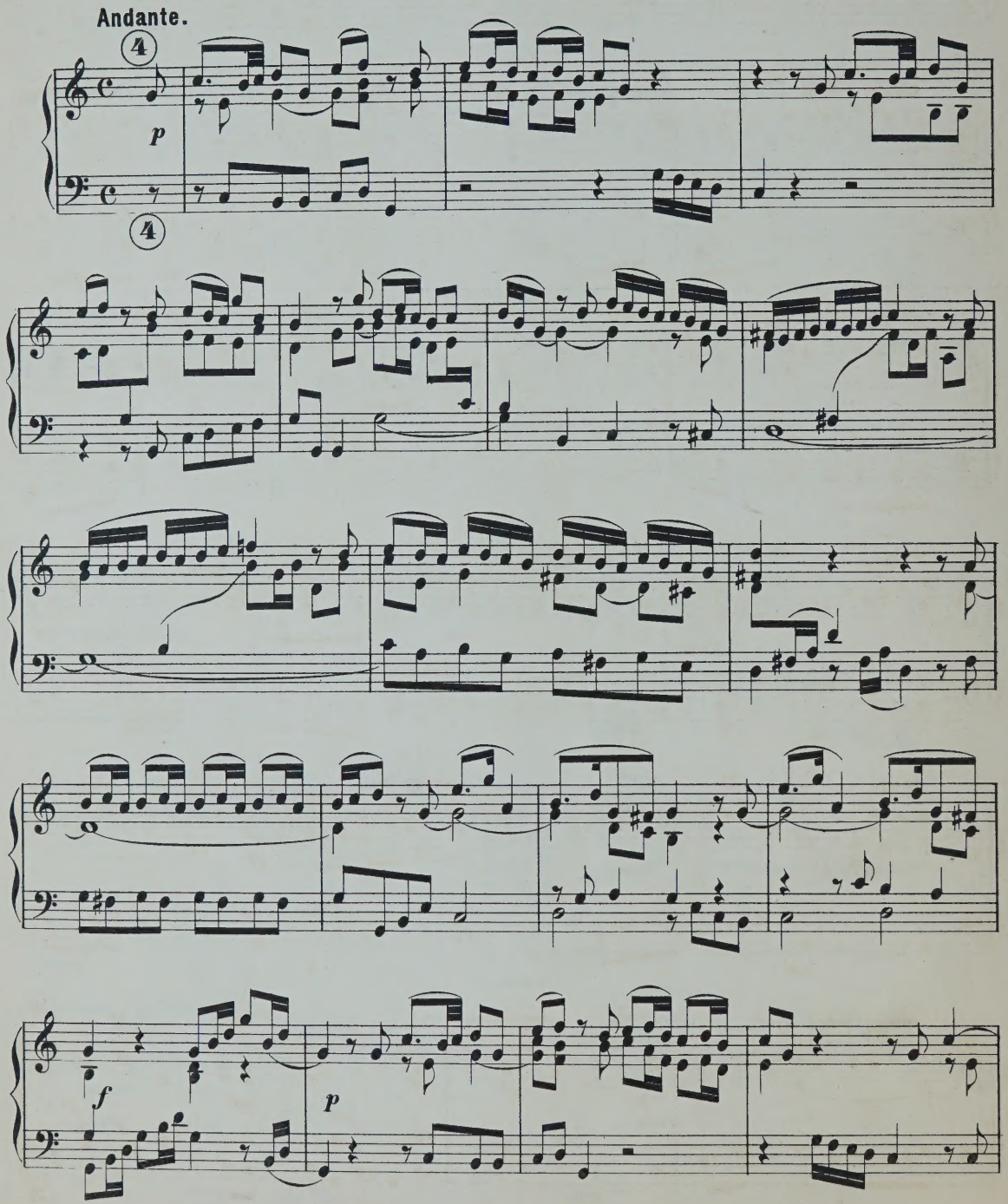
f
G
ad lib.
tempo
D. C. dal 𝄋 al Fine.

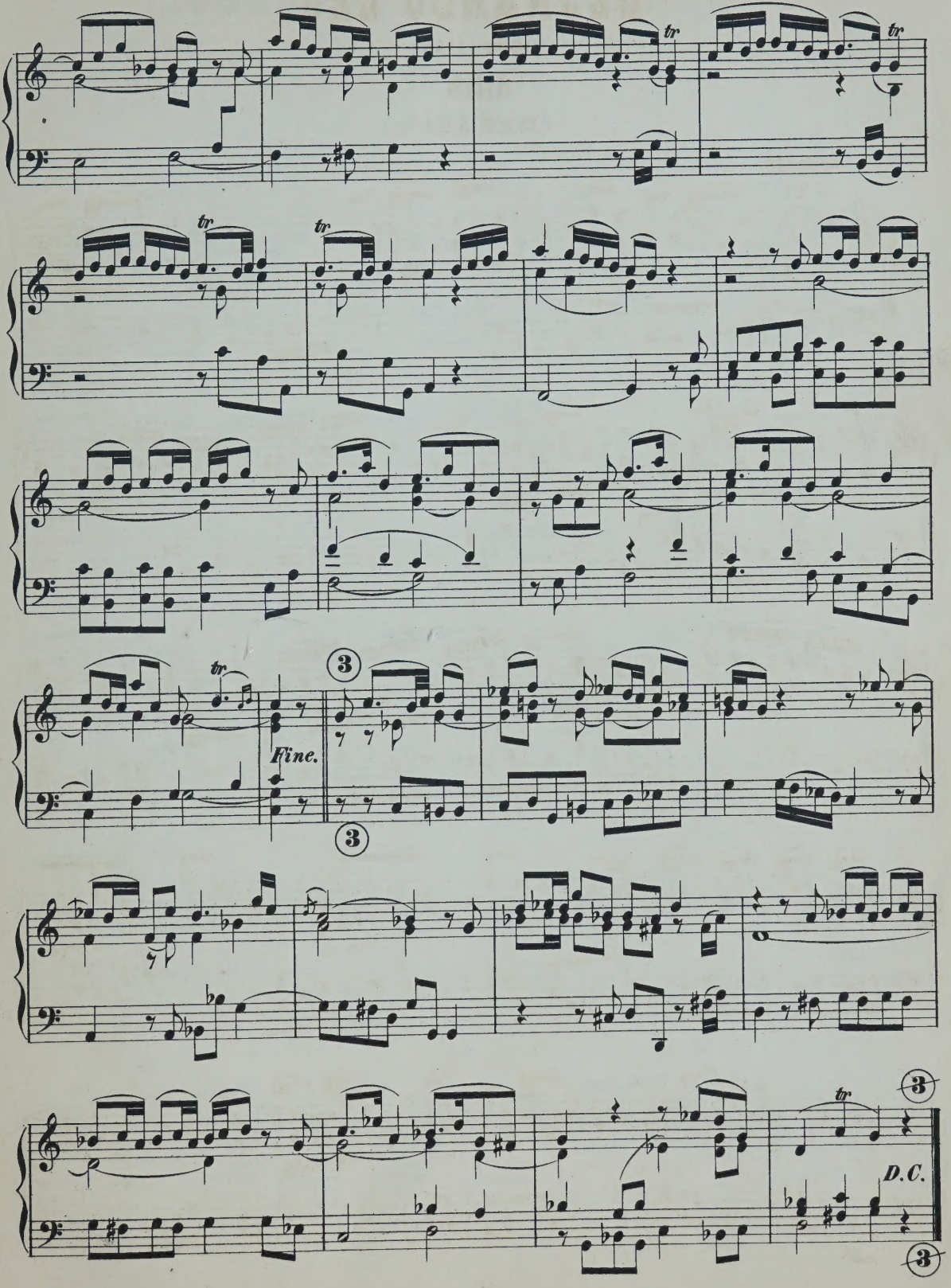
LEONARDO LEO.

(1694—1746)

ARIA.

(MERASPE.)




tr
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tr
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3
Fine.
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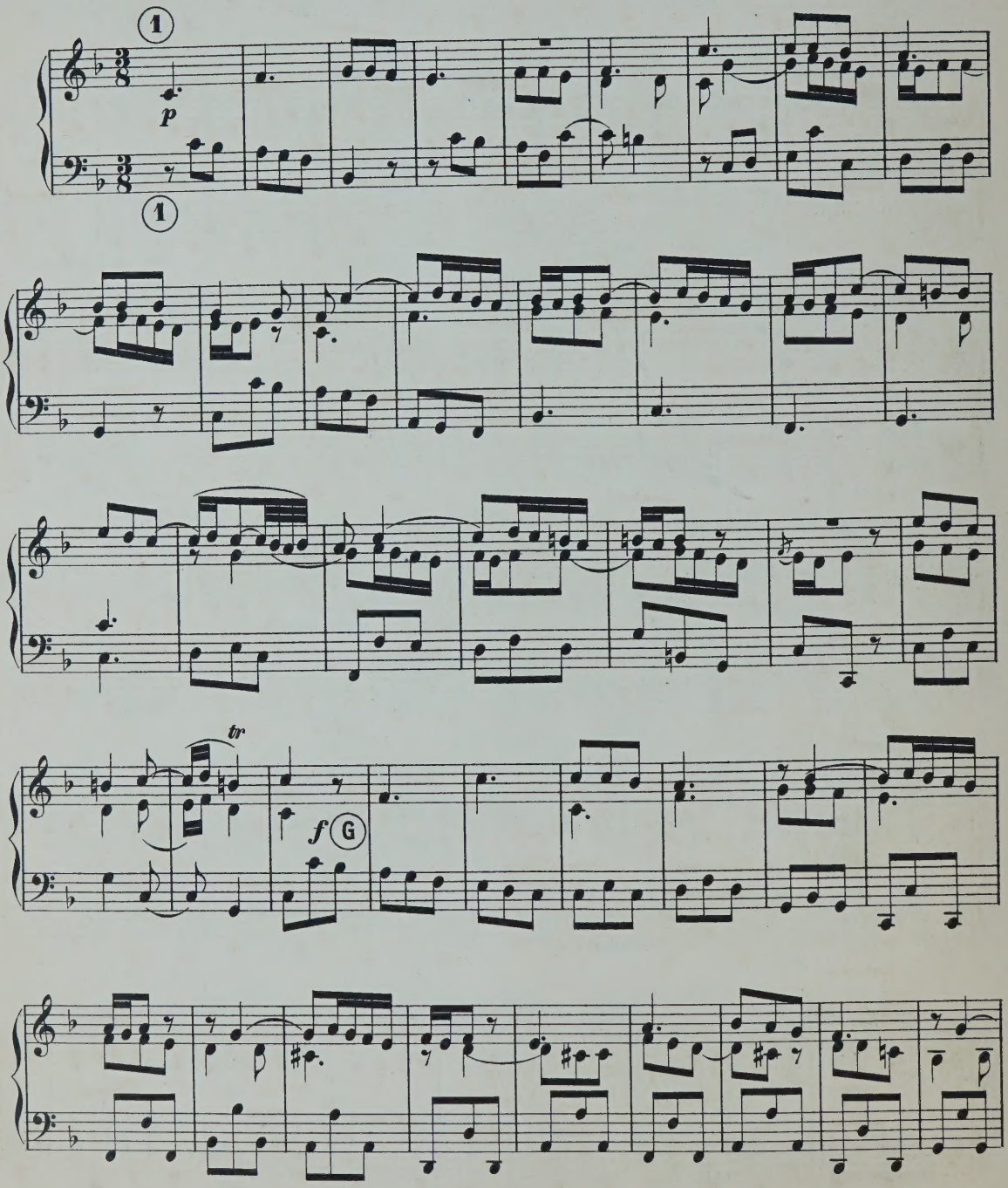
D.C.
3

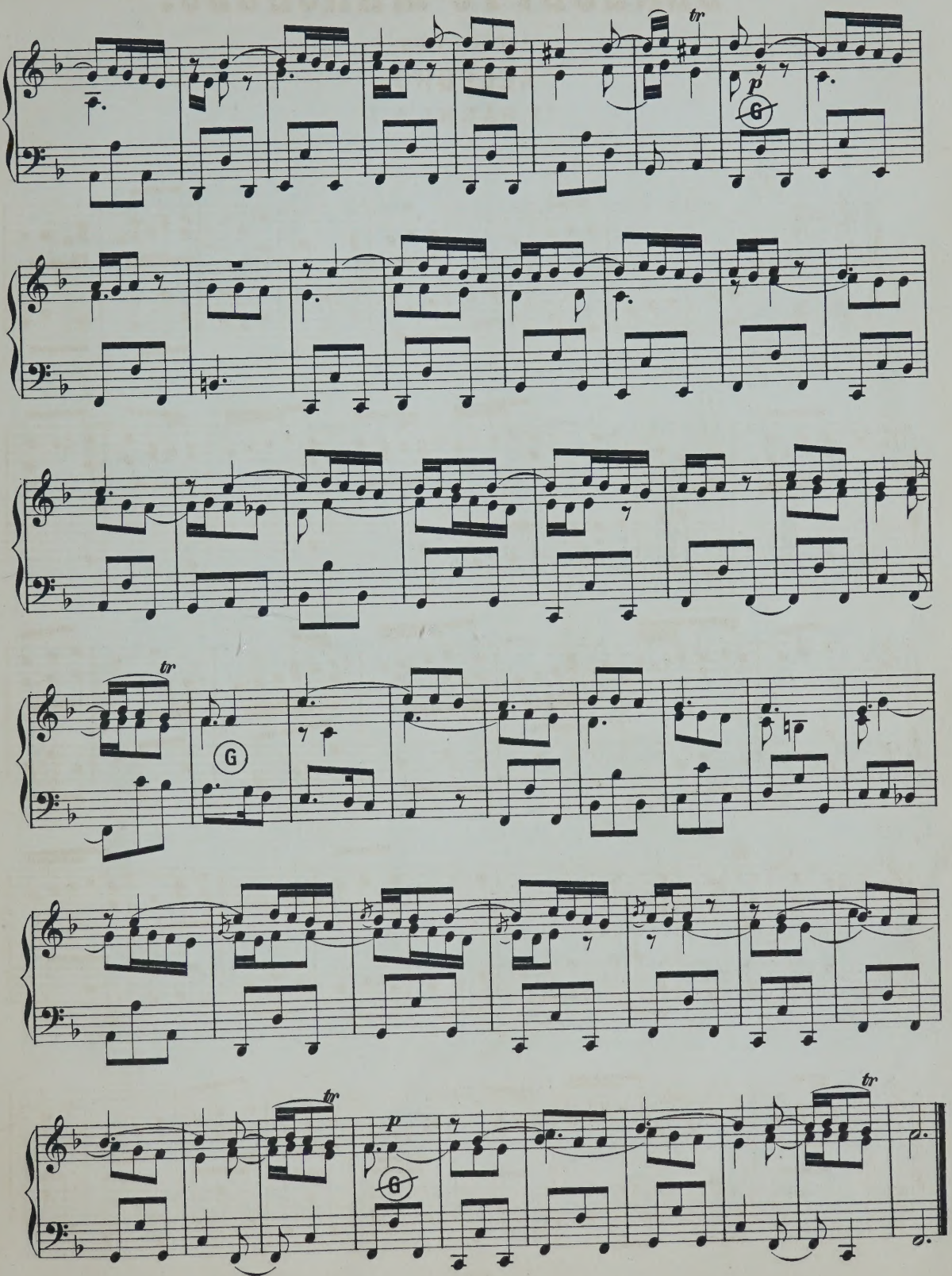
BENEDETTO MARCELLO.

(1686–1739)

ALLEGRO.

(I SALMI. 4.)




tr
p
G
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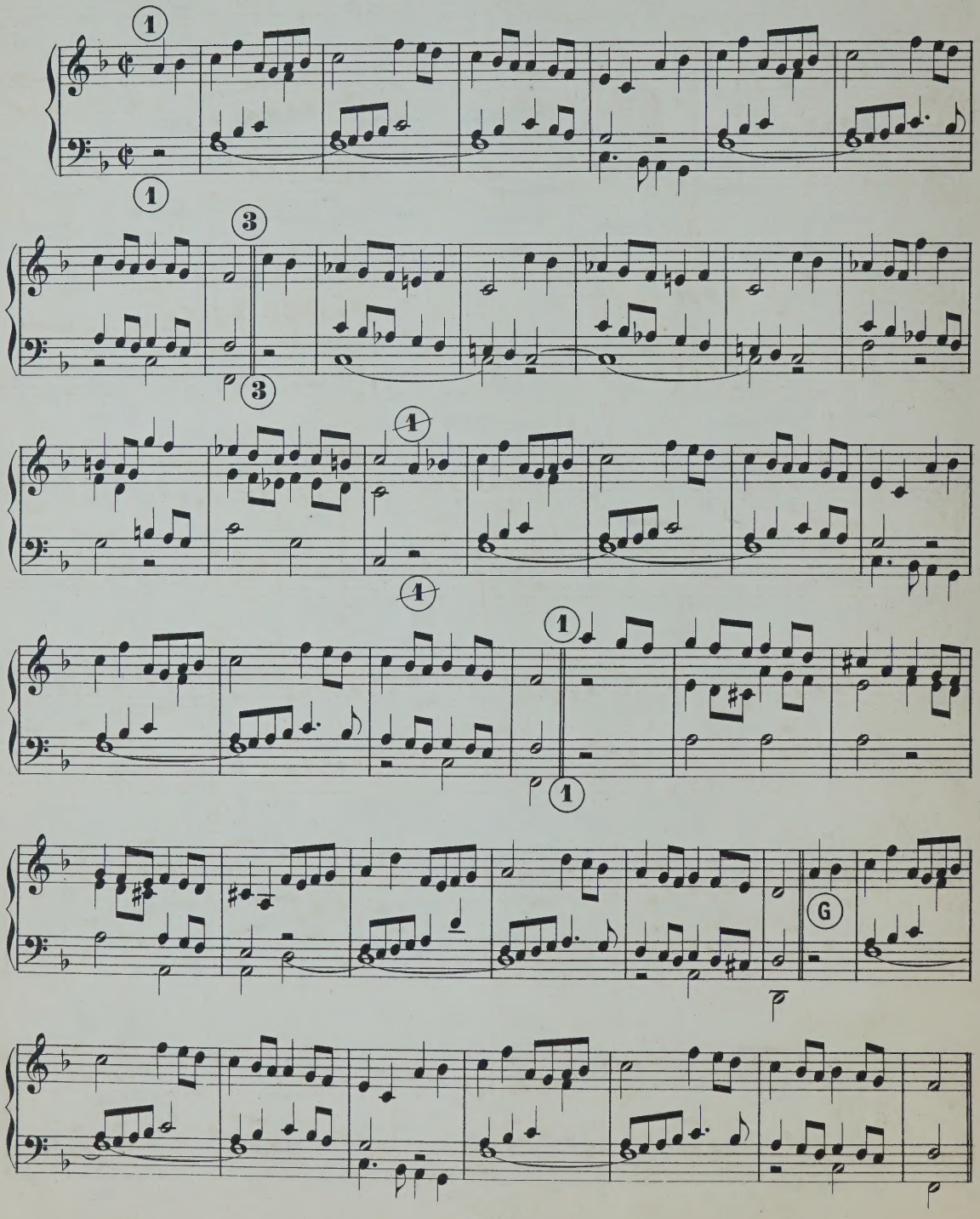
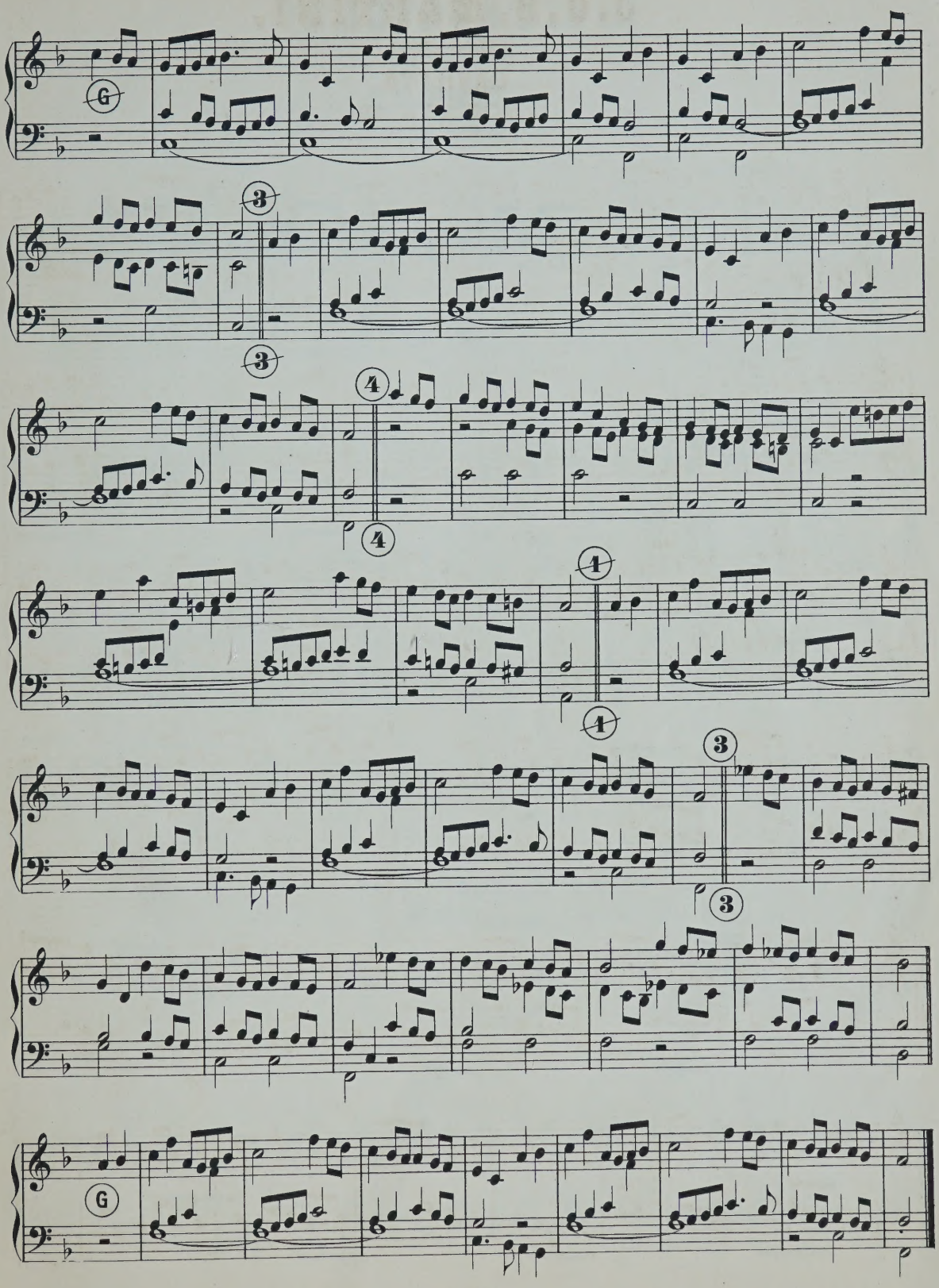
J. G. B. MARTINI.

(1706–1784)

GAVOTTA.

(SONATA 12.)




G
3
3
4
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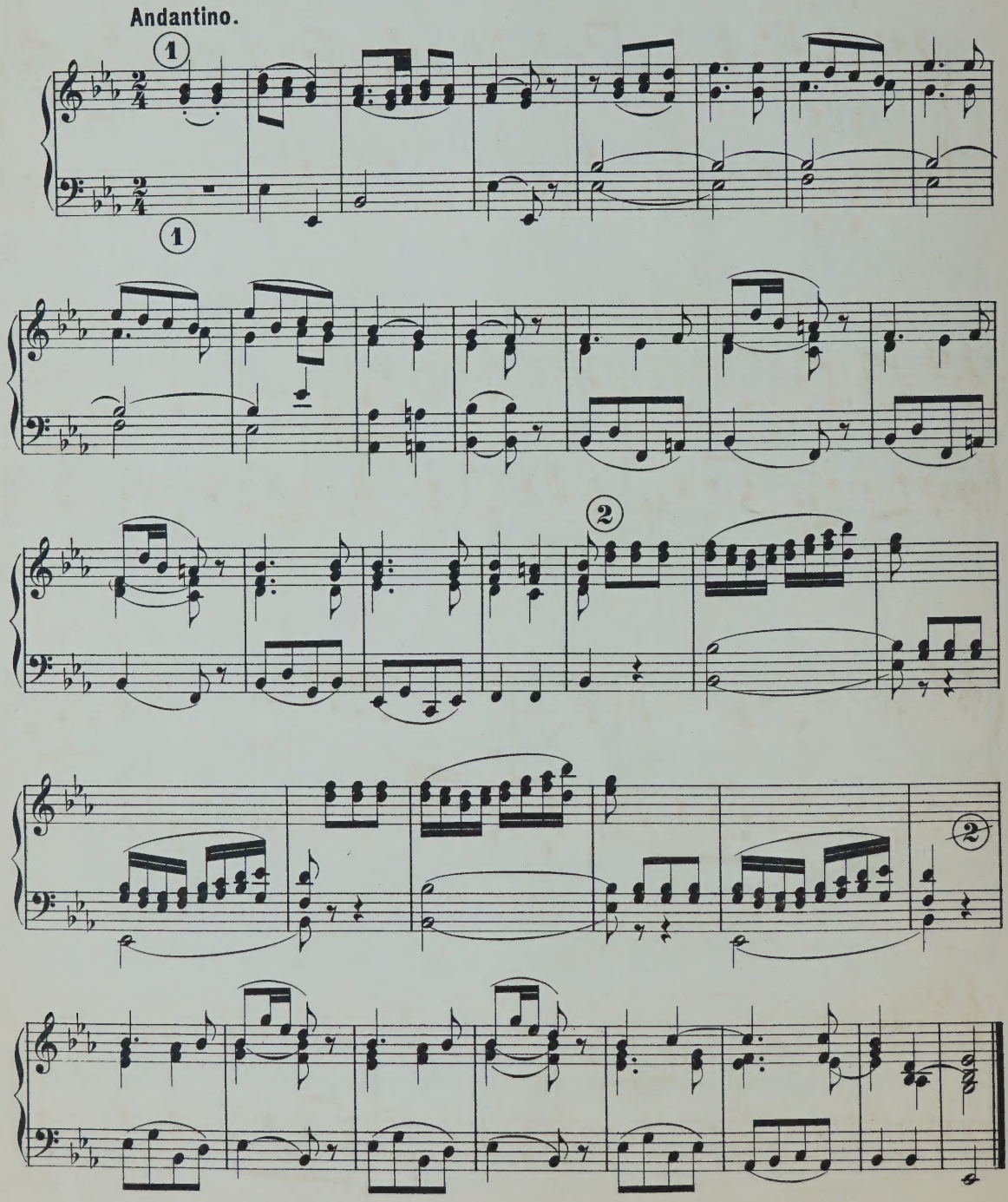
G

D. G. PAISIELLO.

(1741 – 1816)

CORO.

(N I N A.)

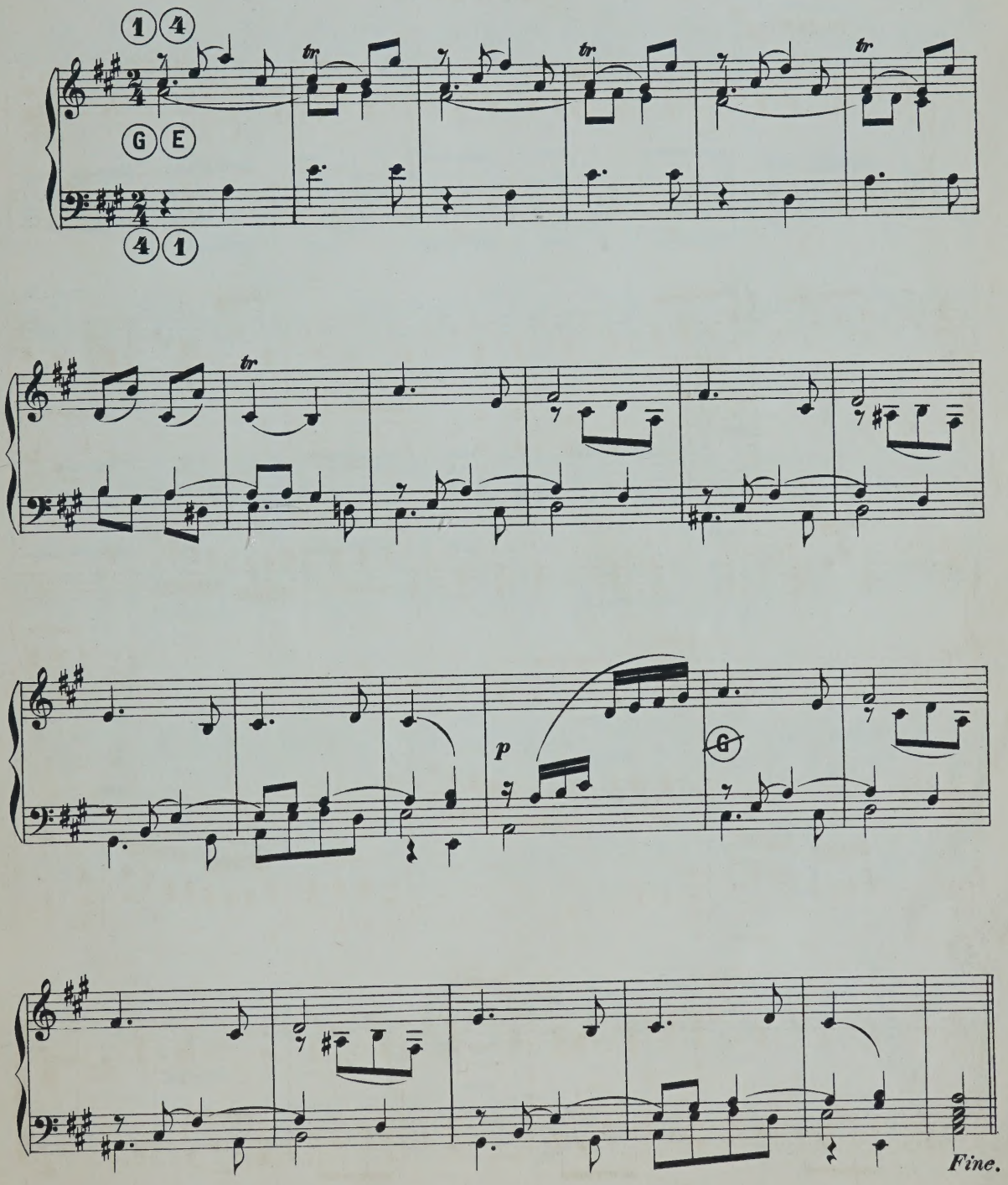


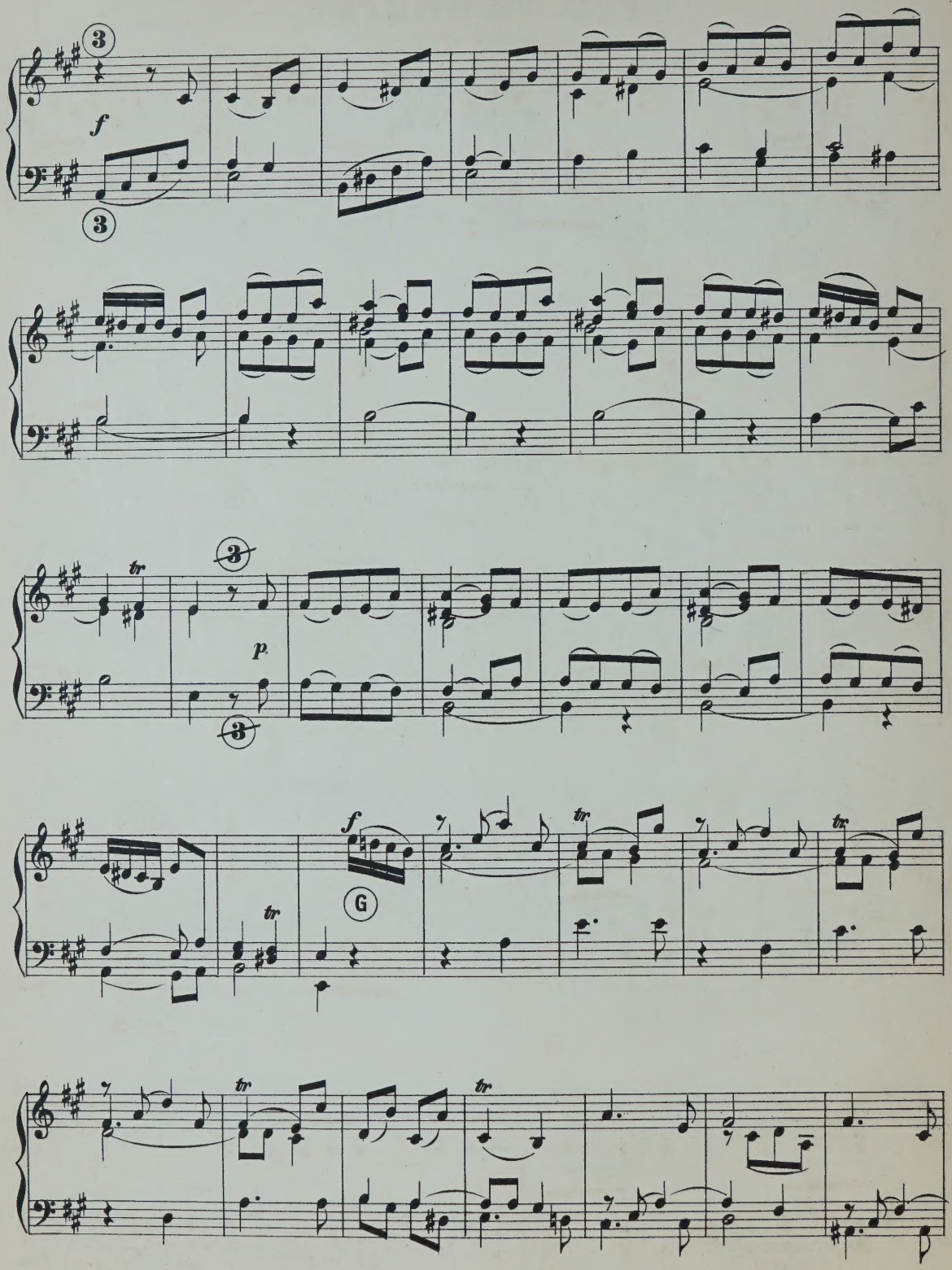
P. D. PARADIES.

(1710 – 1792)

ANDANTE.

(SONATA 9.)




3
f
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3
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G
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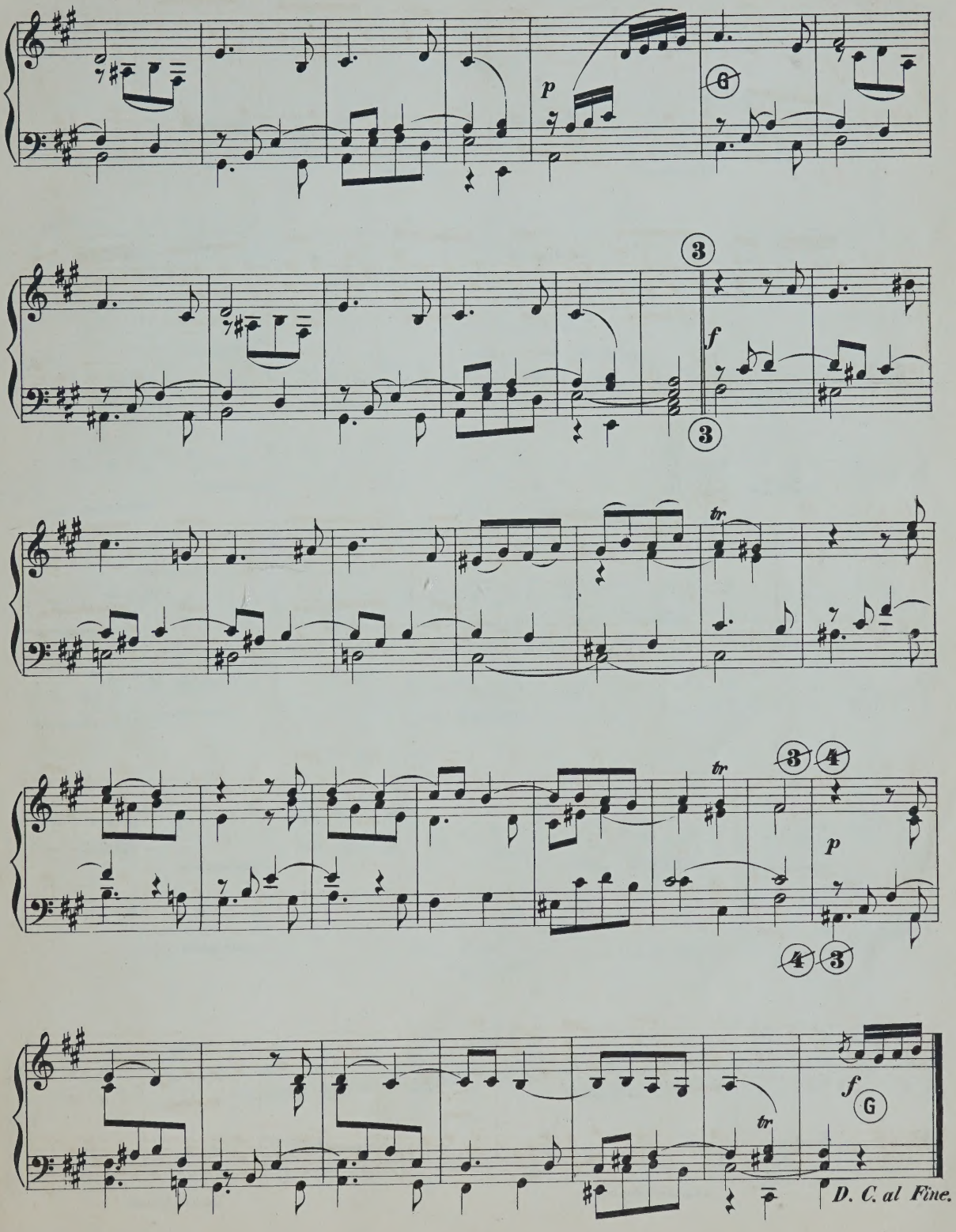
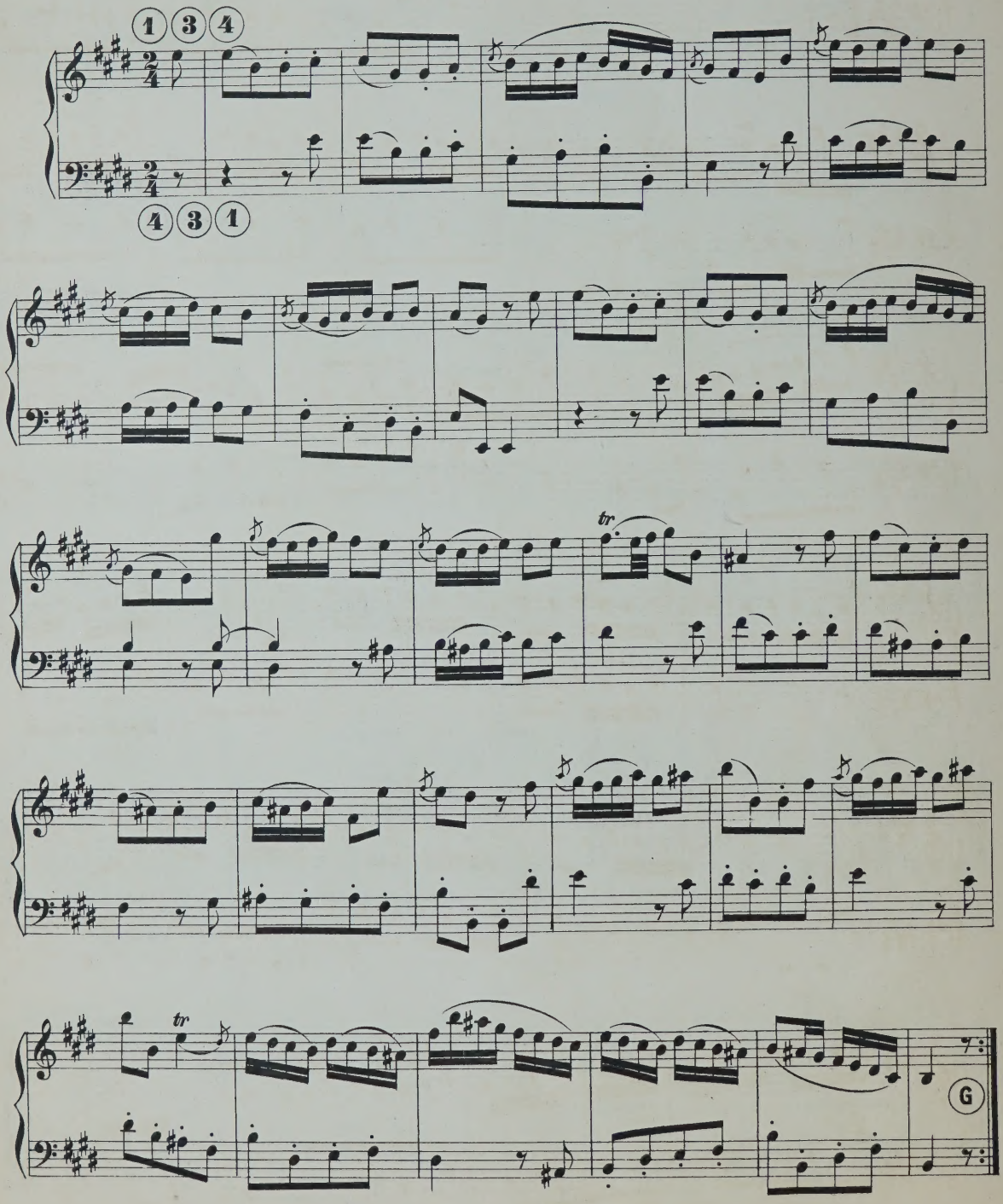

p
f
tr
p
f
tr
D. C. al Fine.

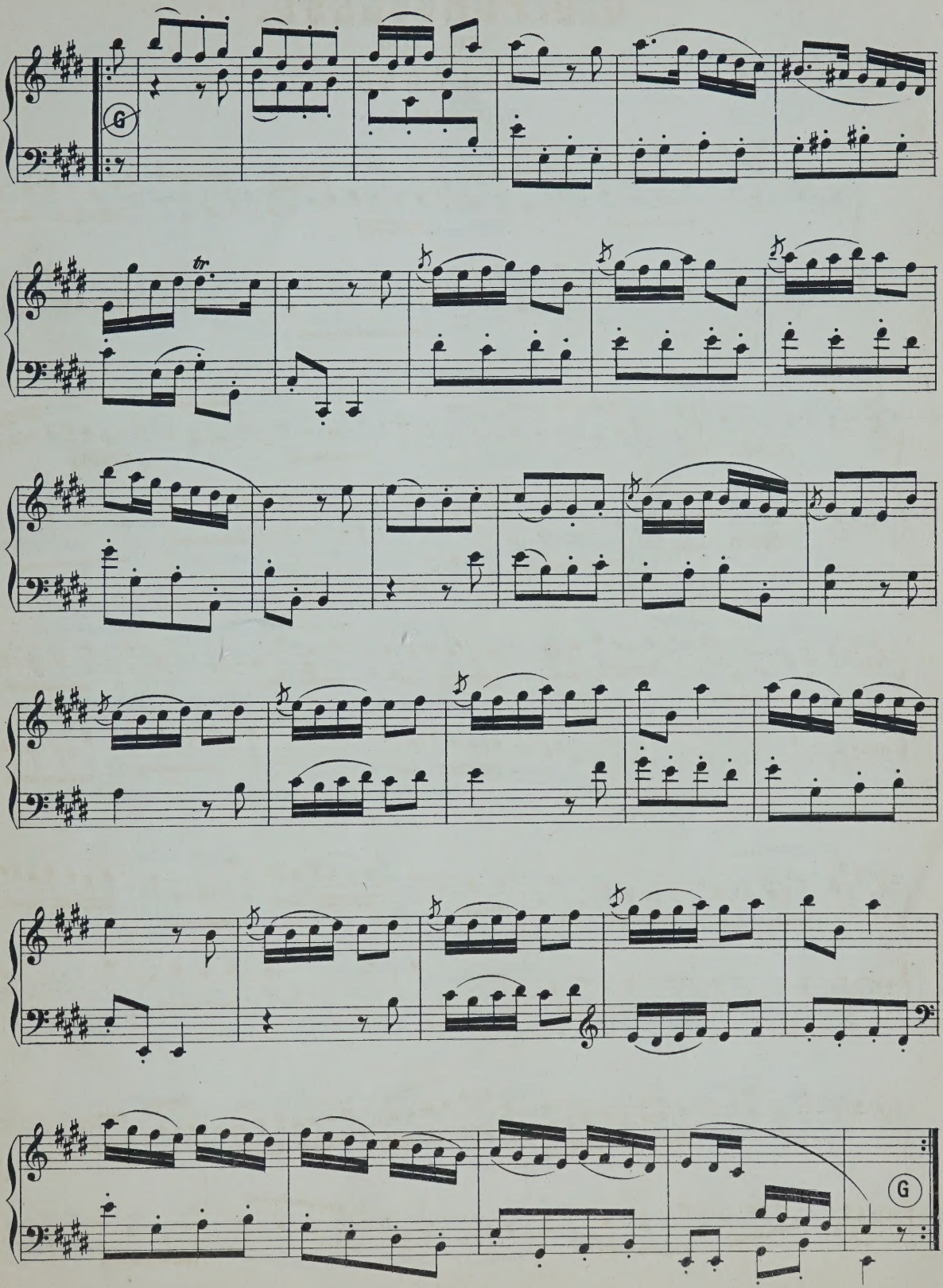
G. B. PERGOLESE.

(1710 – 1736)

ALLEGRO.

(SUITE 7.)



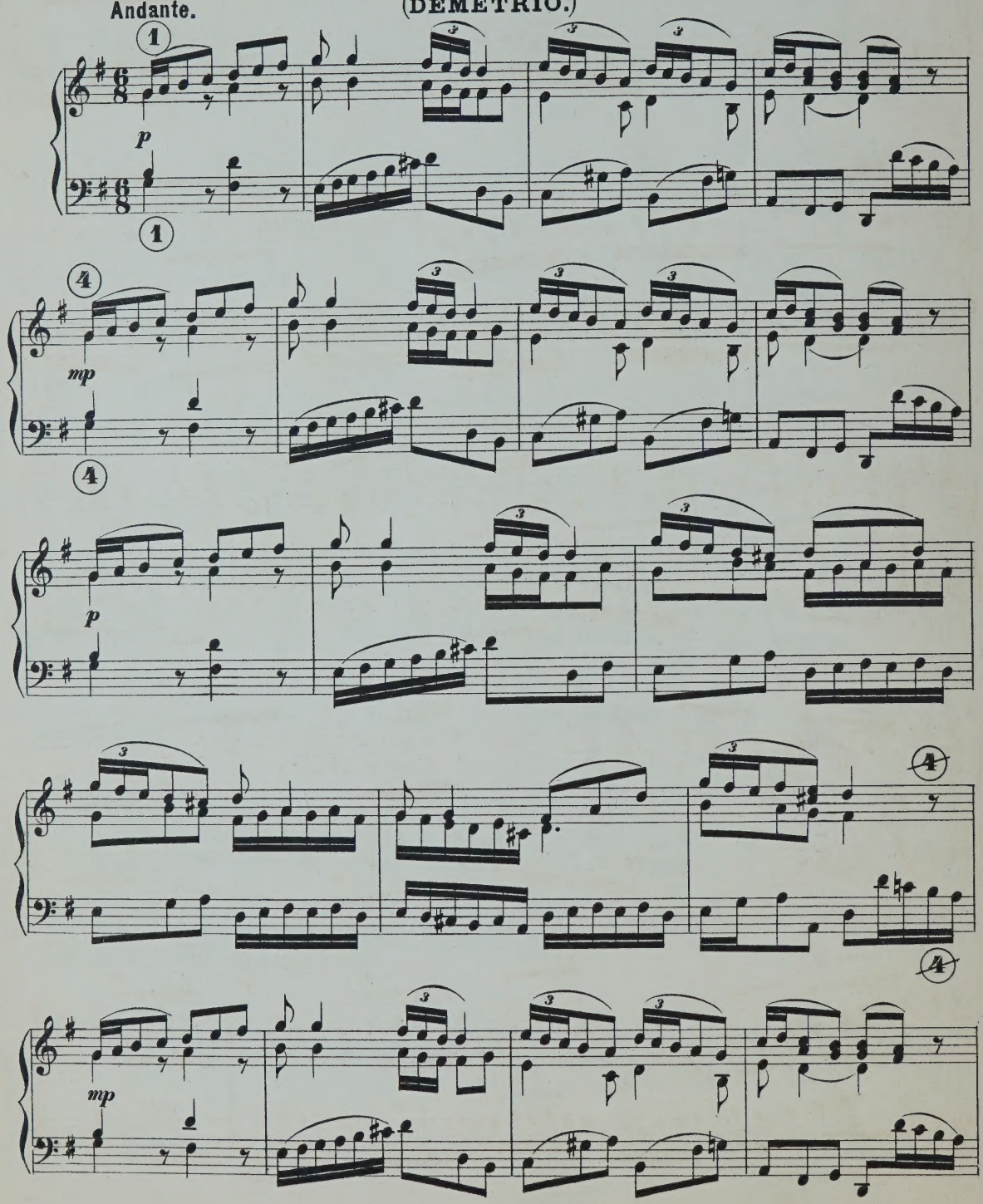


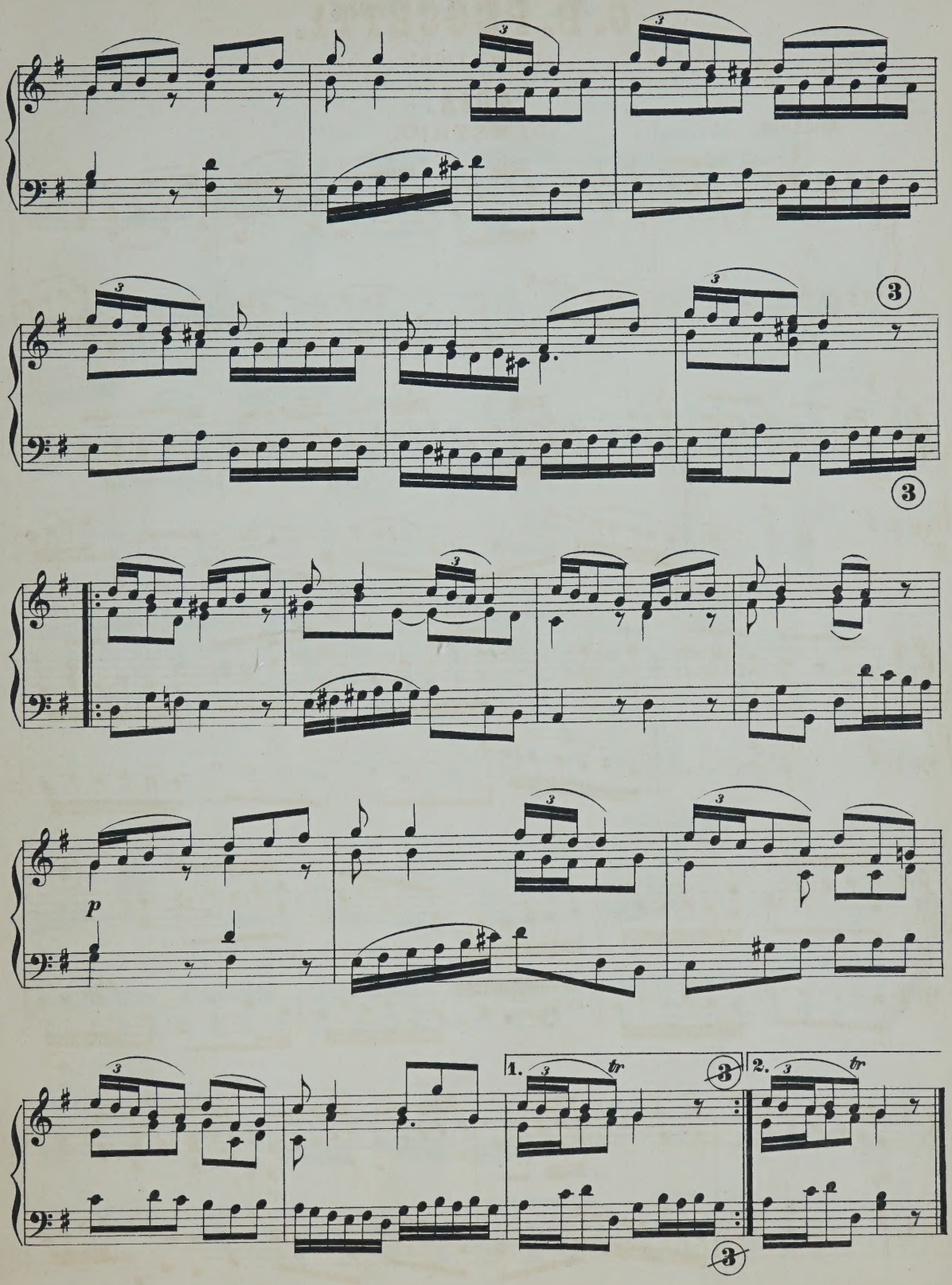
G. B. PESCETTI.

(1704 – 1766?)

ARIA.

(DEMETRIO.)

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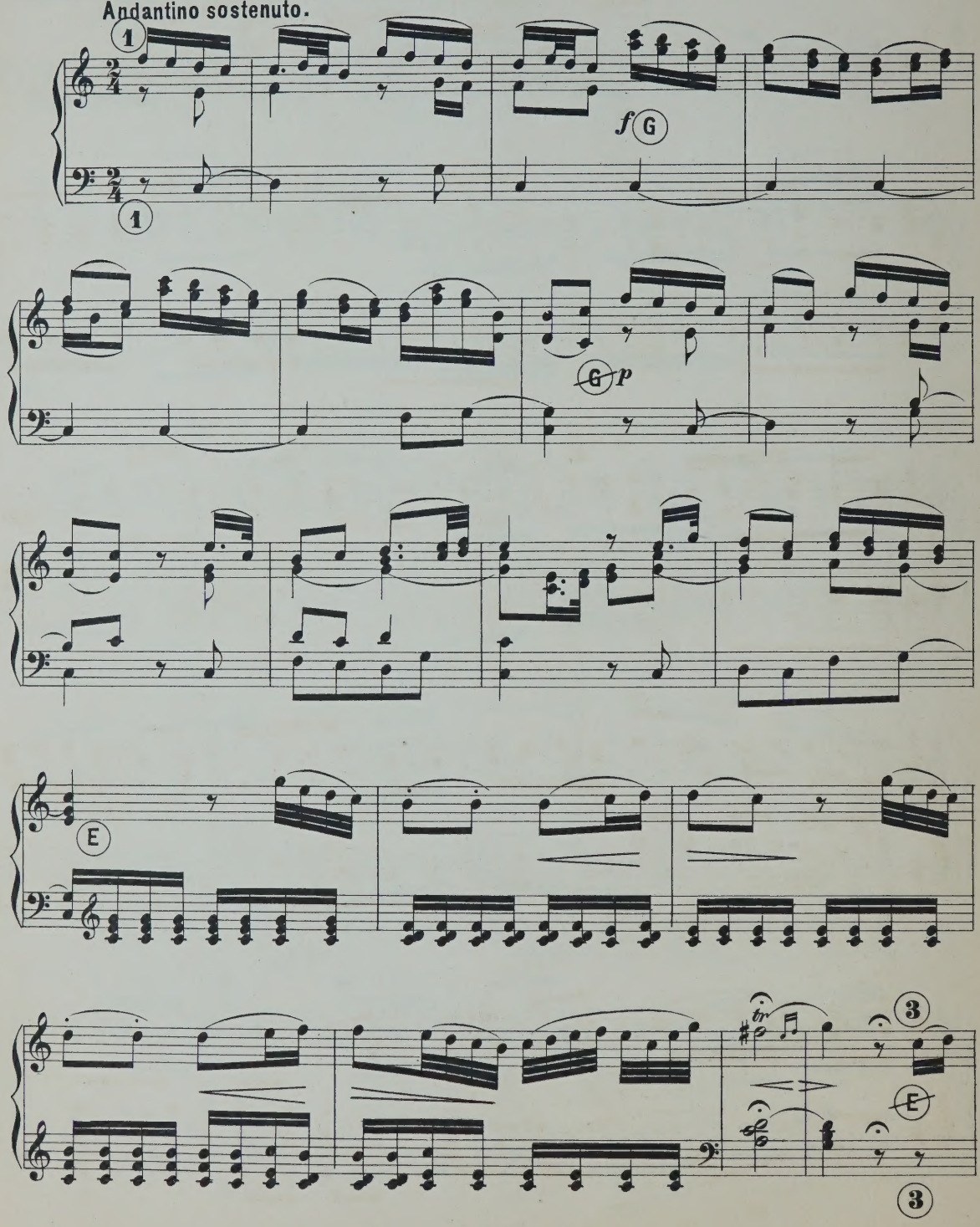
N. PICCINNI.

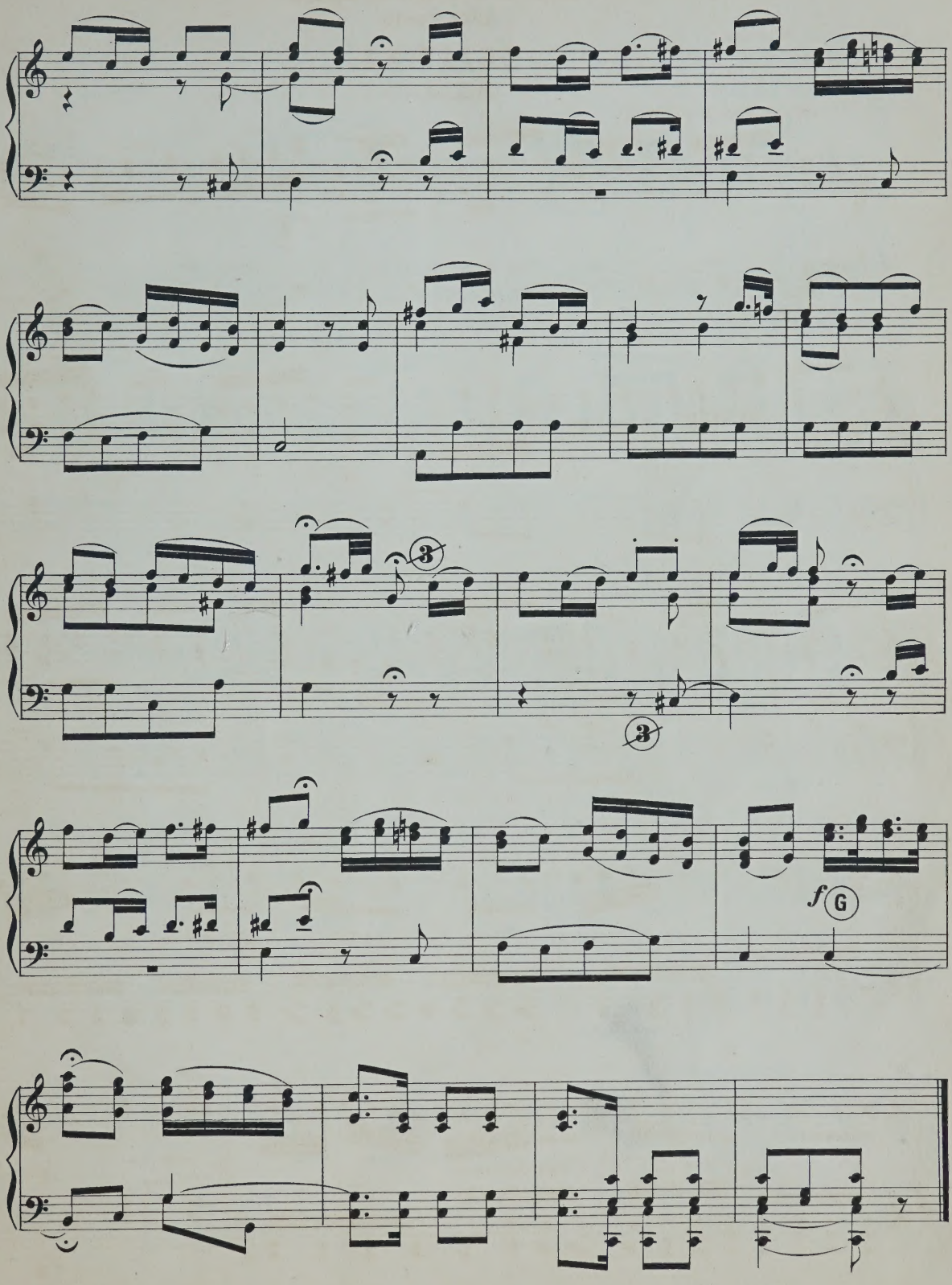
(1728 – 1800)

CAVATINA.

(ROLAND.)

Andantino sostenuto.

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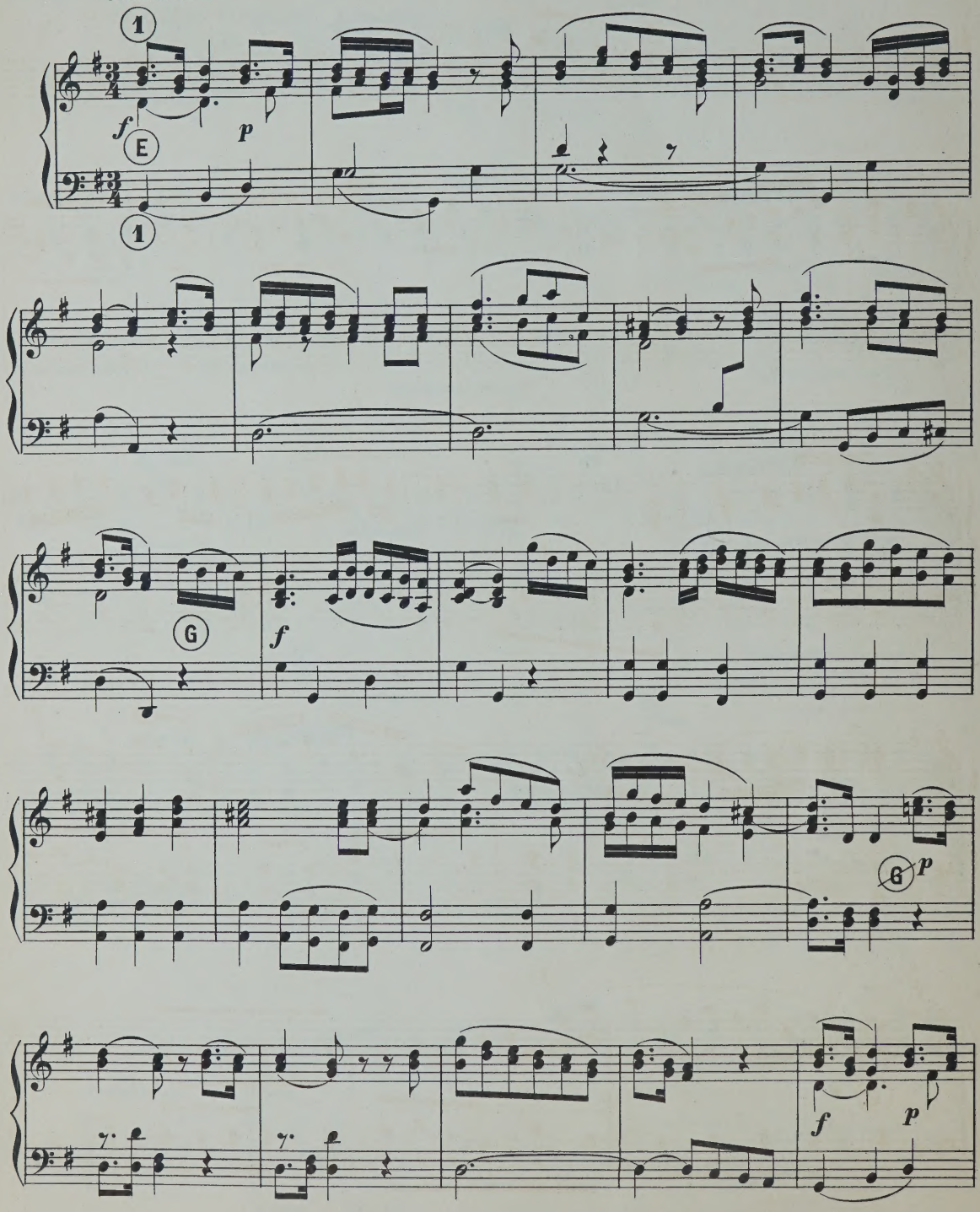
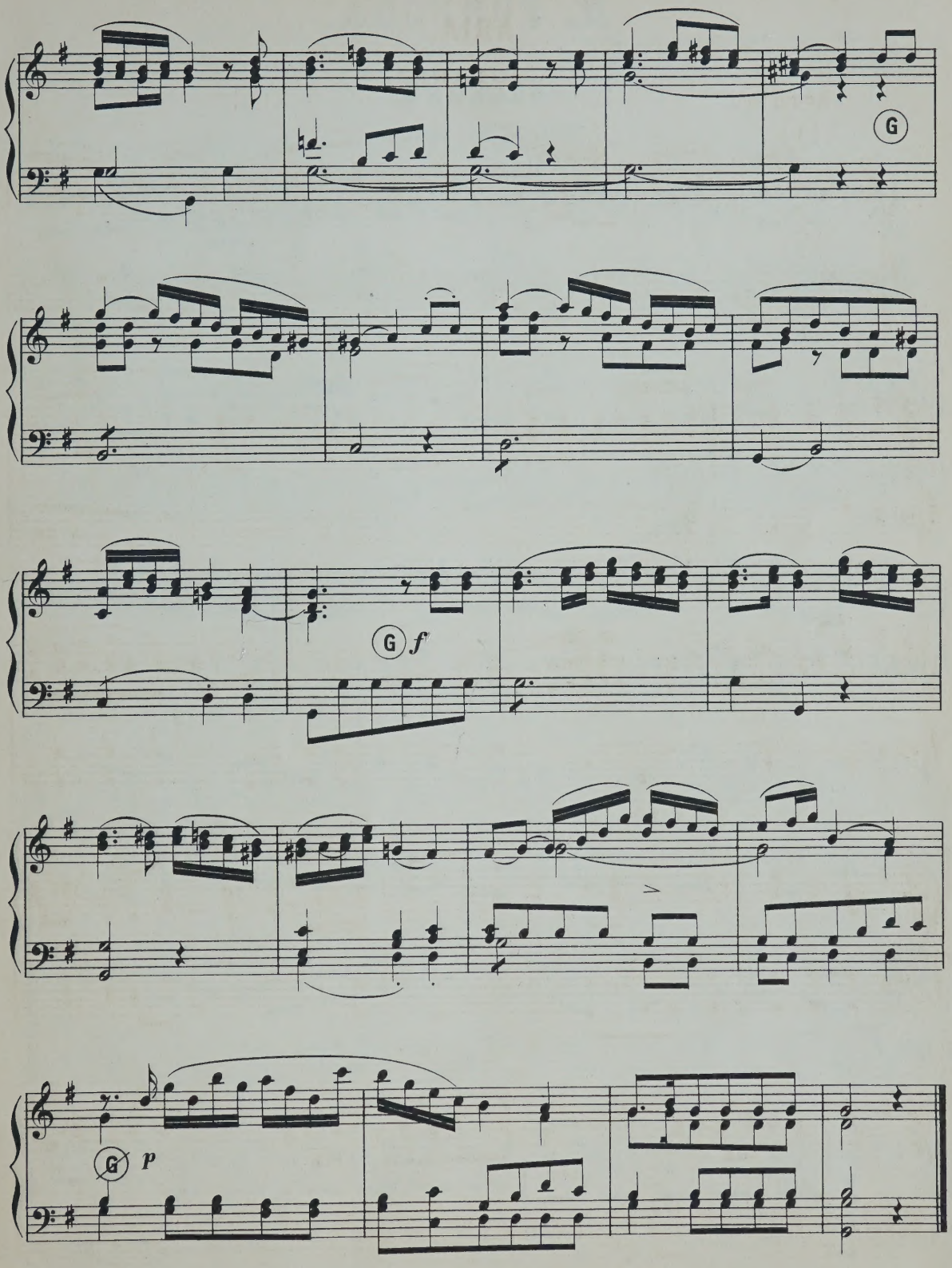
ARIA.

(ROLAND.)

Andantino.

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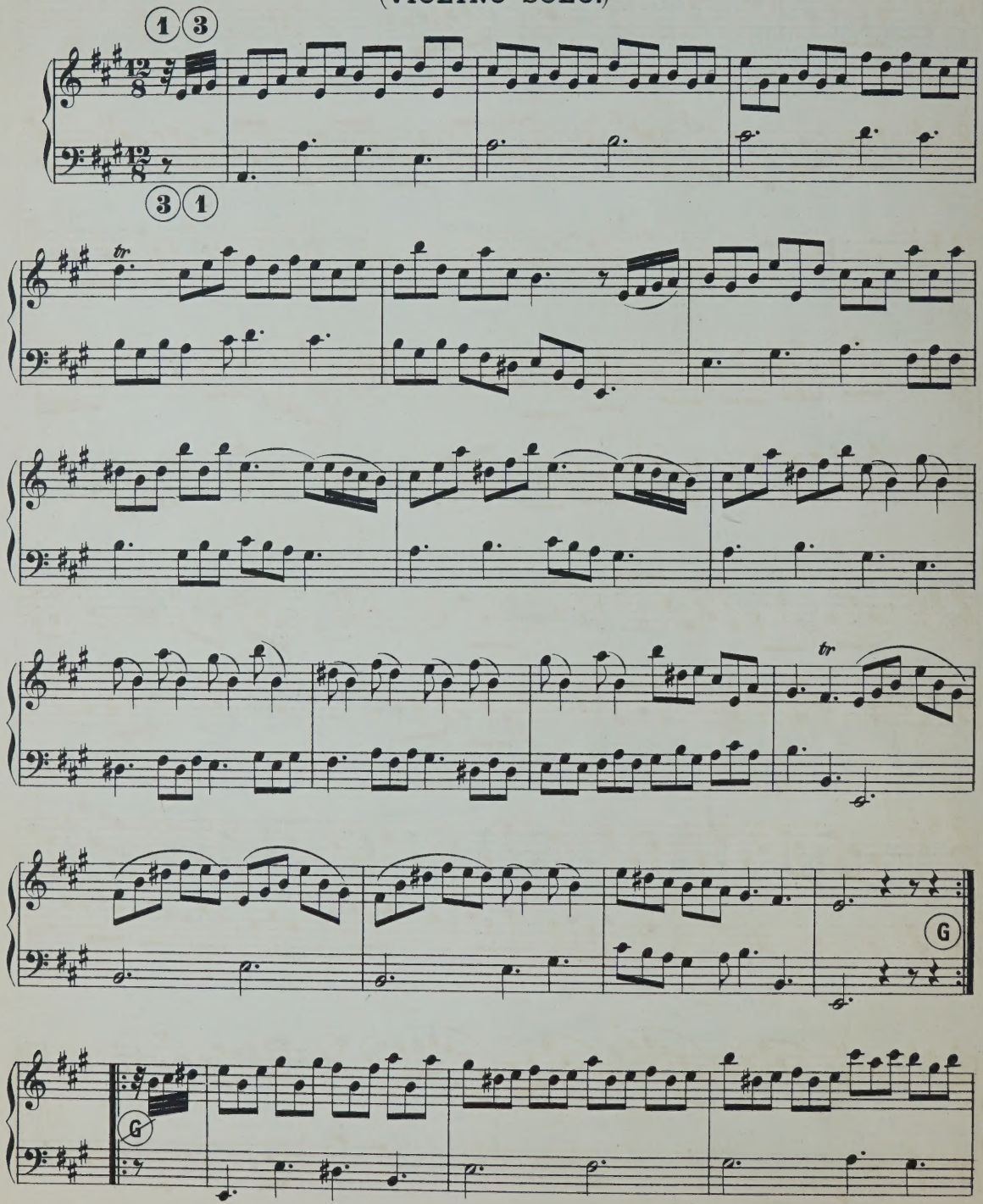
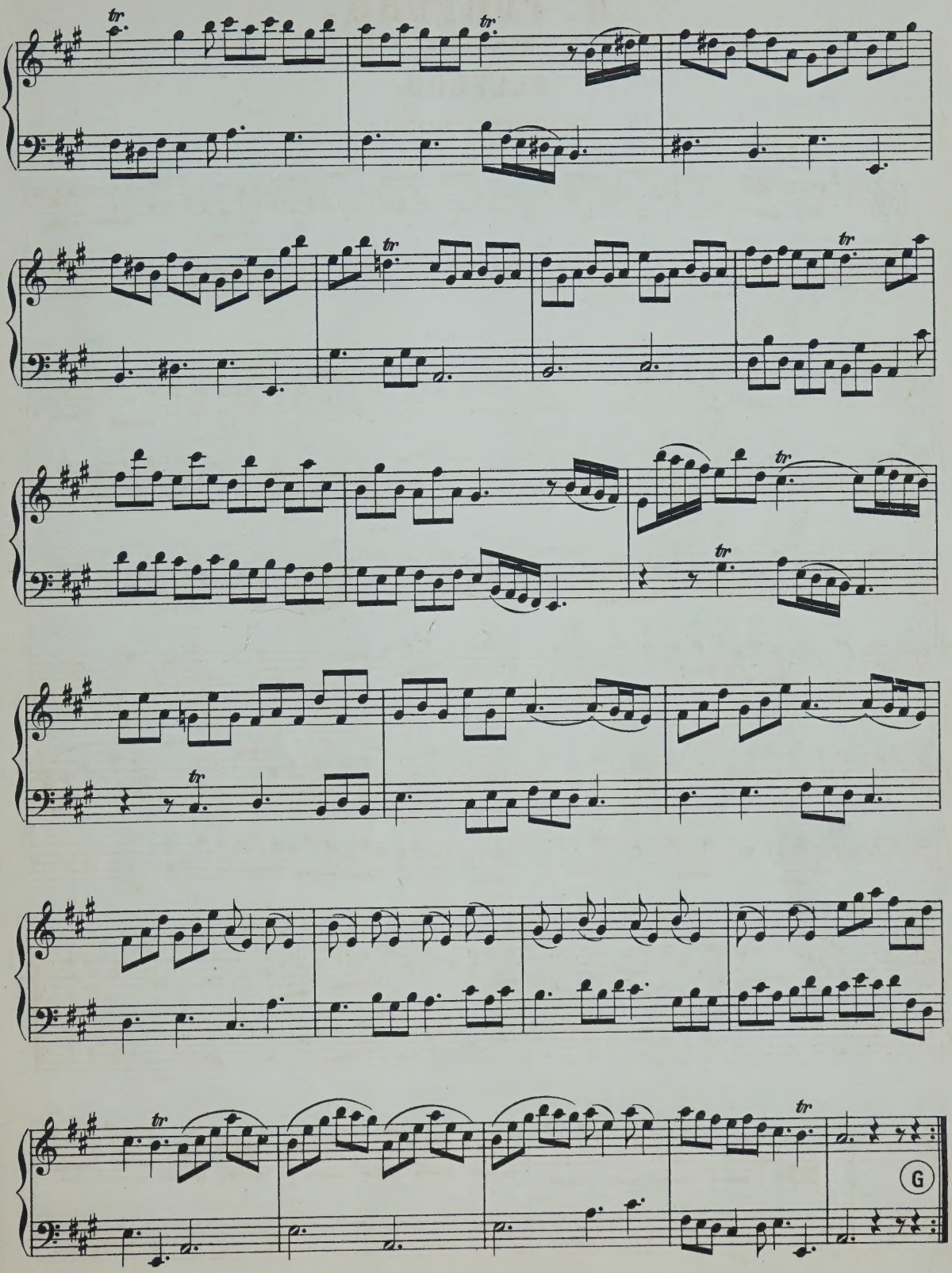
N. PORPORA.

(1685—1767.)

ALLEGRO.

(VIOLINO SOLO.)



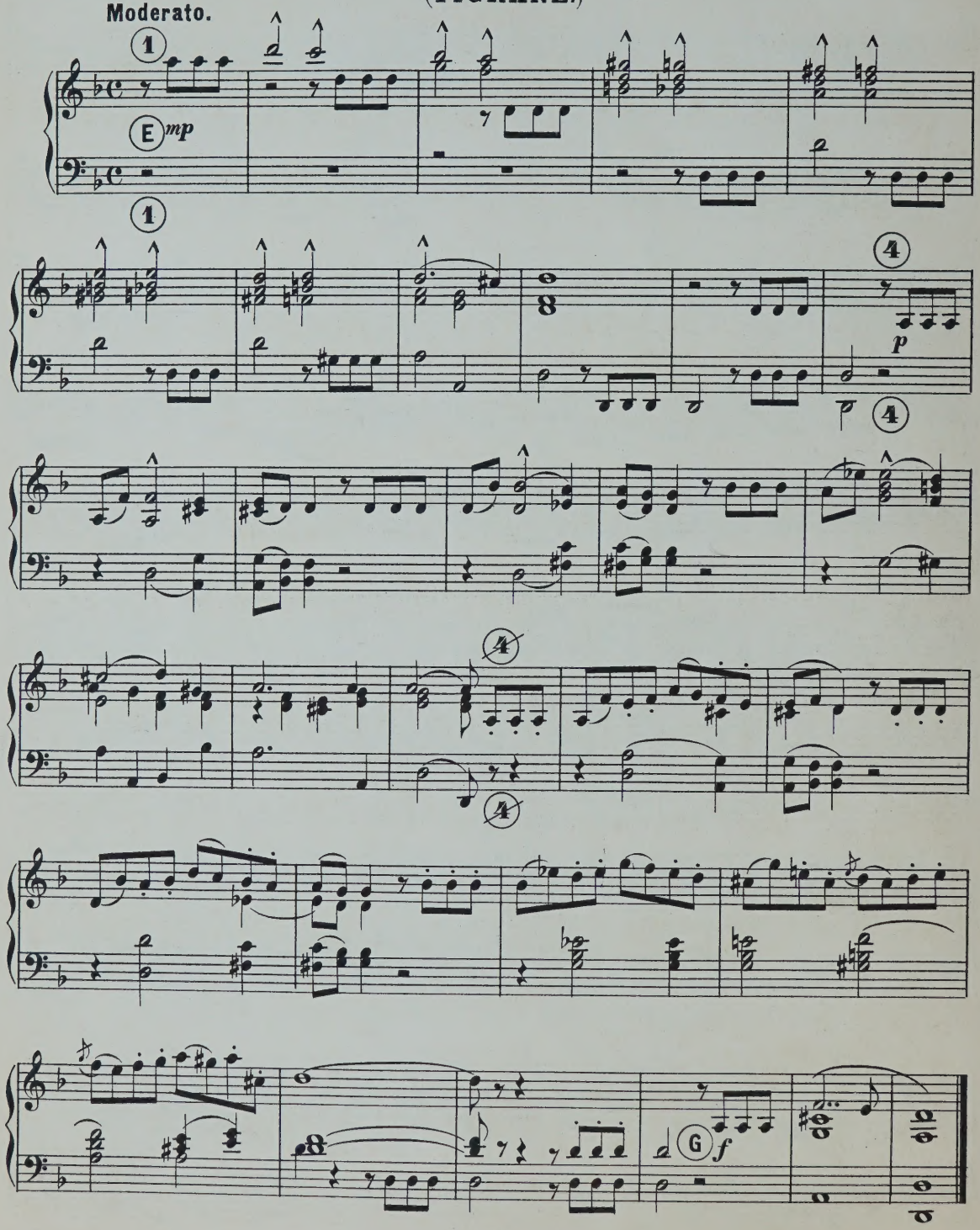

G

V. RIGHINI.

(1756 – 1812.)

TEMA.

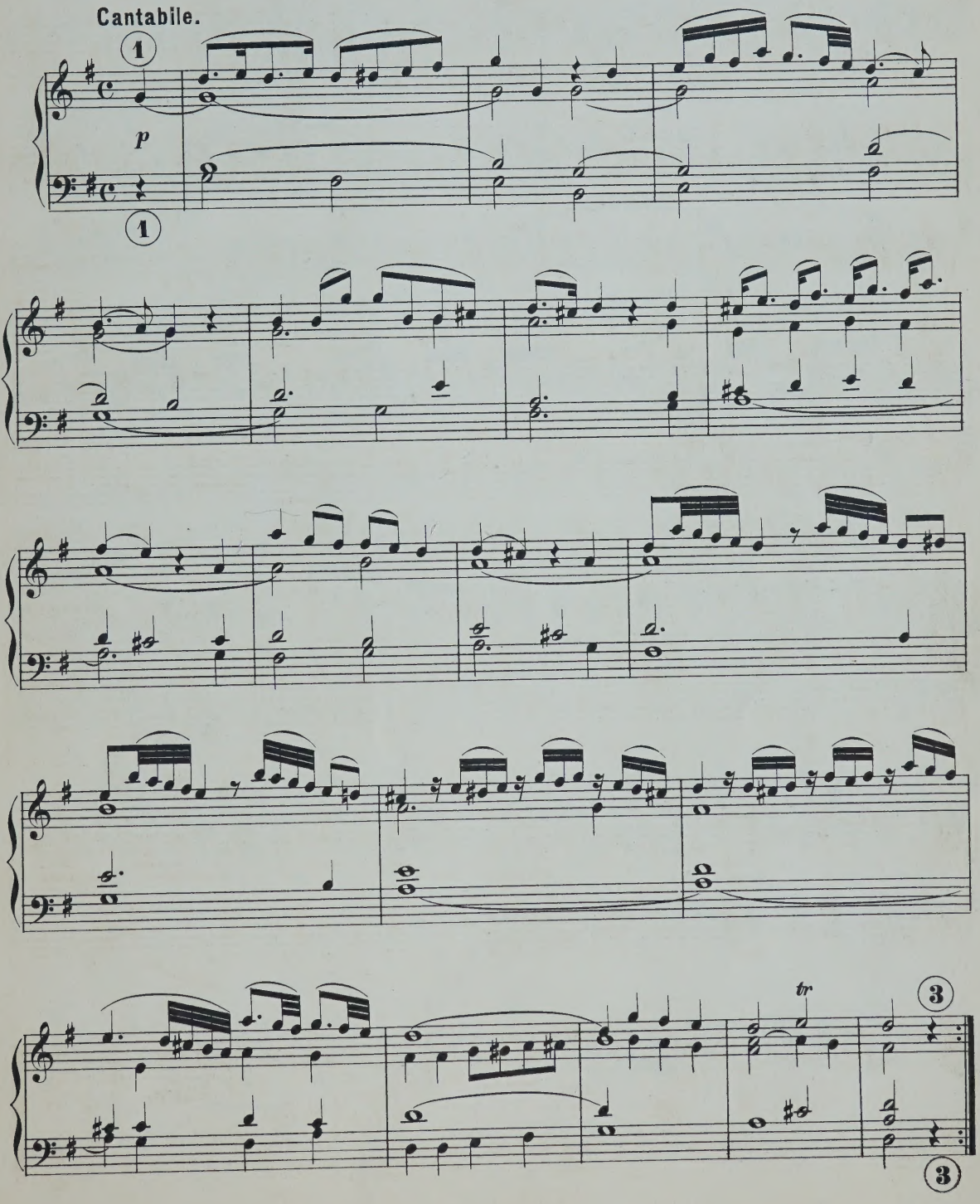
(TIGRANE.)

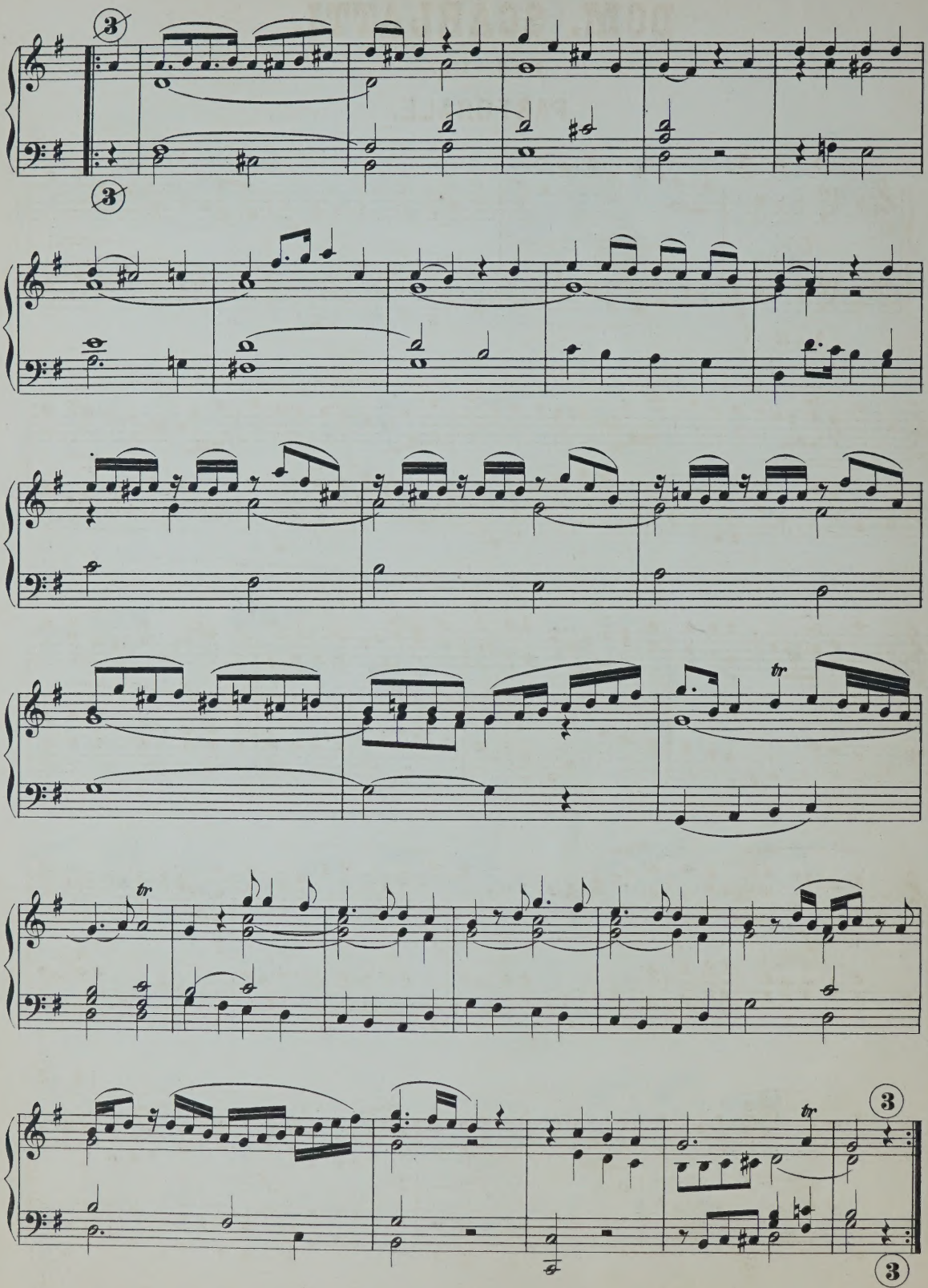


A. SCARLATTI.

(1659—1725.)

ARIA.

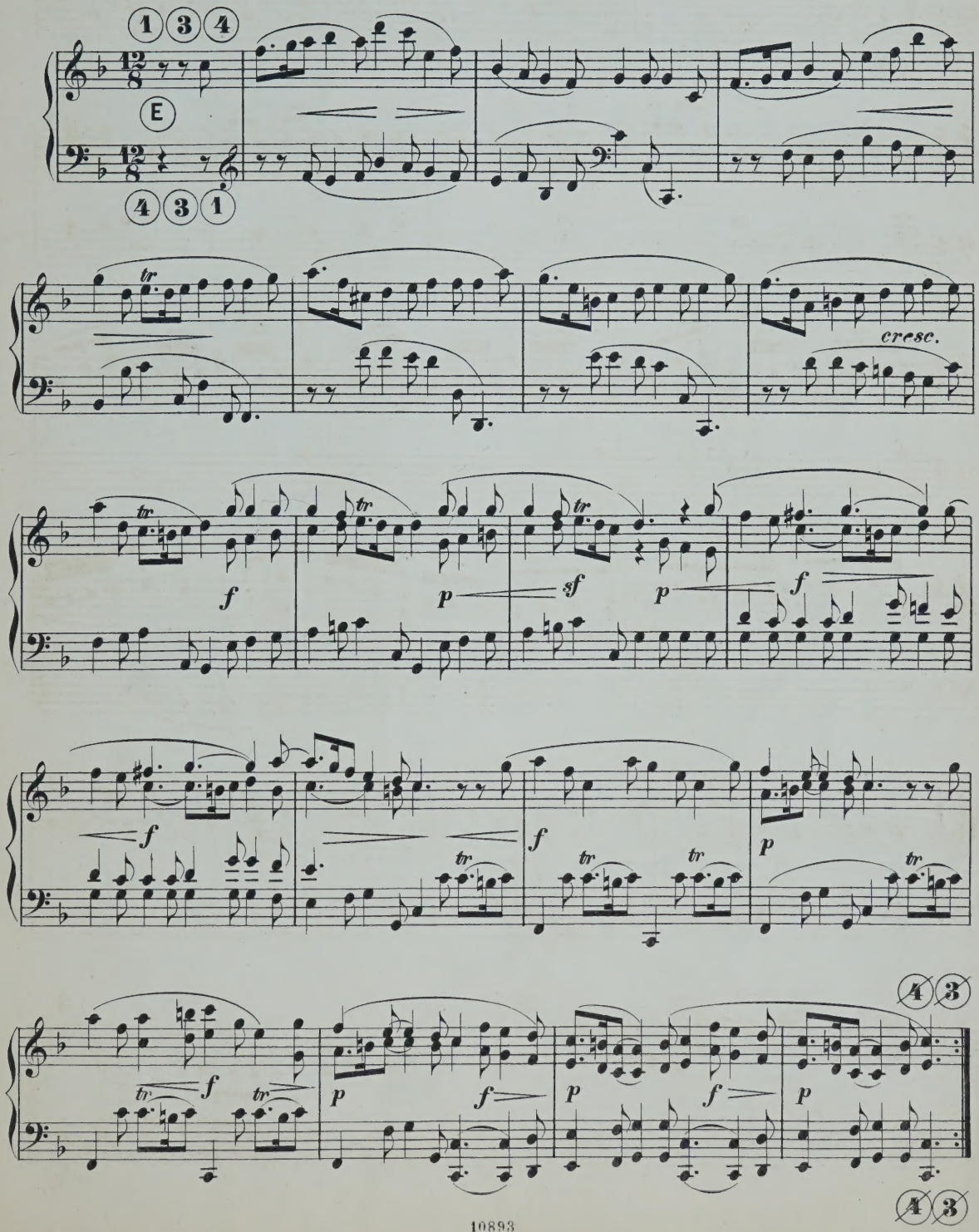


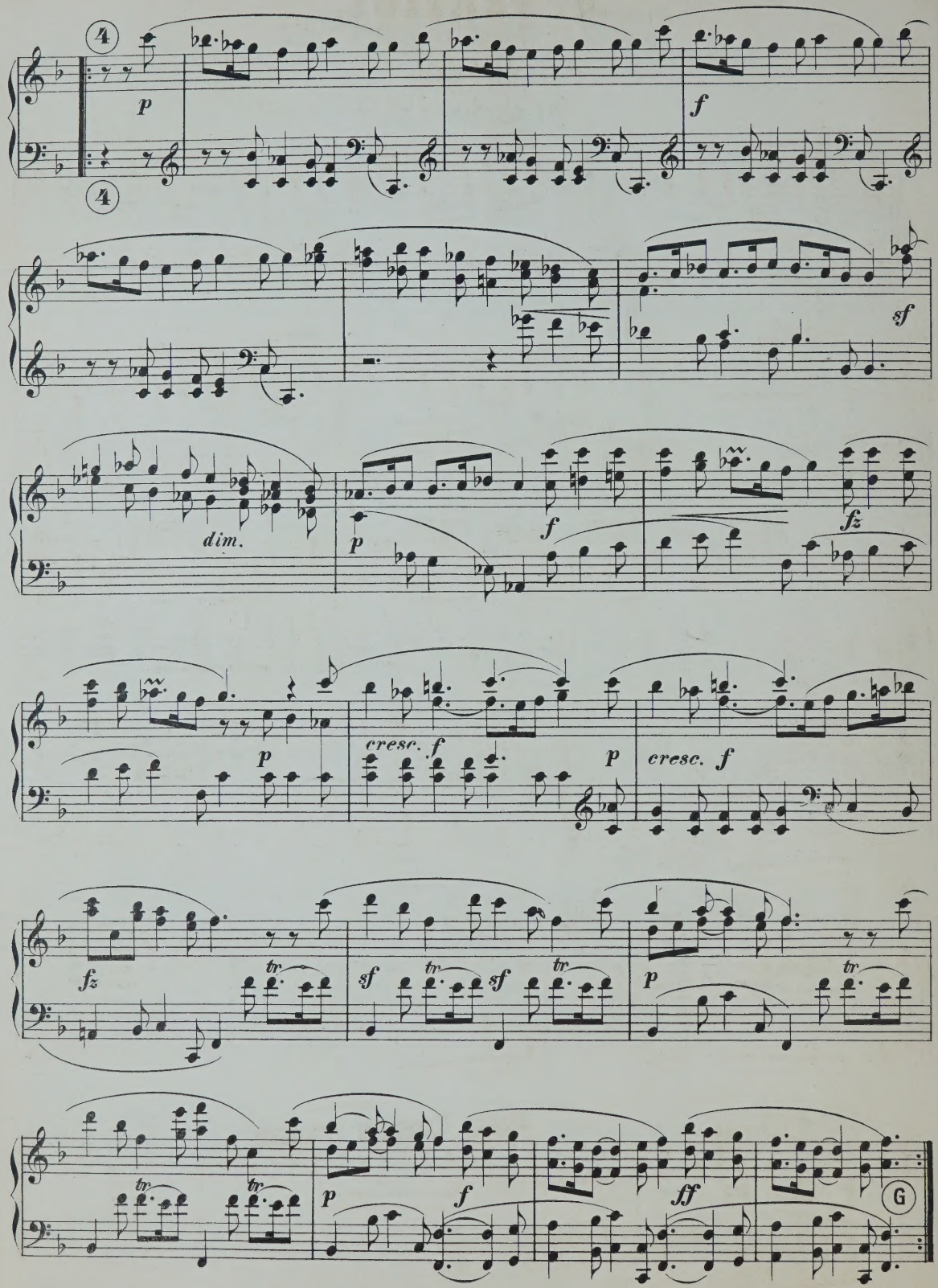


DOM. SCARLATTI.

(1683 – 1757.)

PASTORALE.

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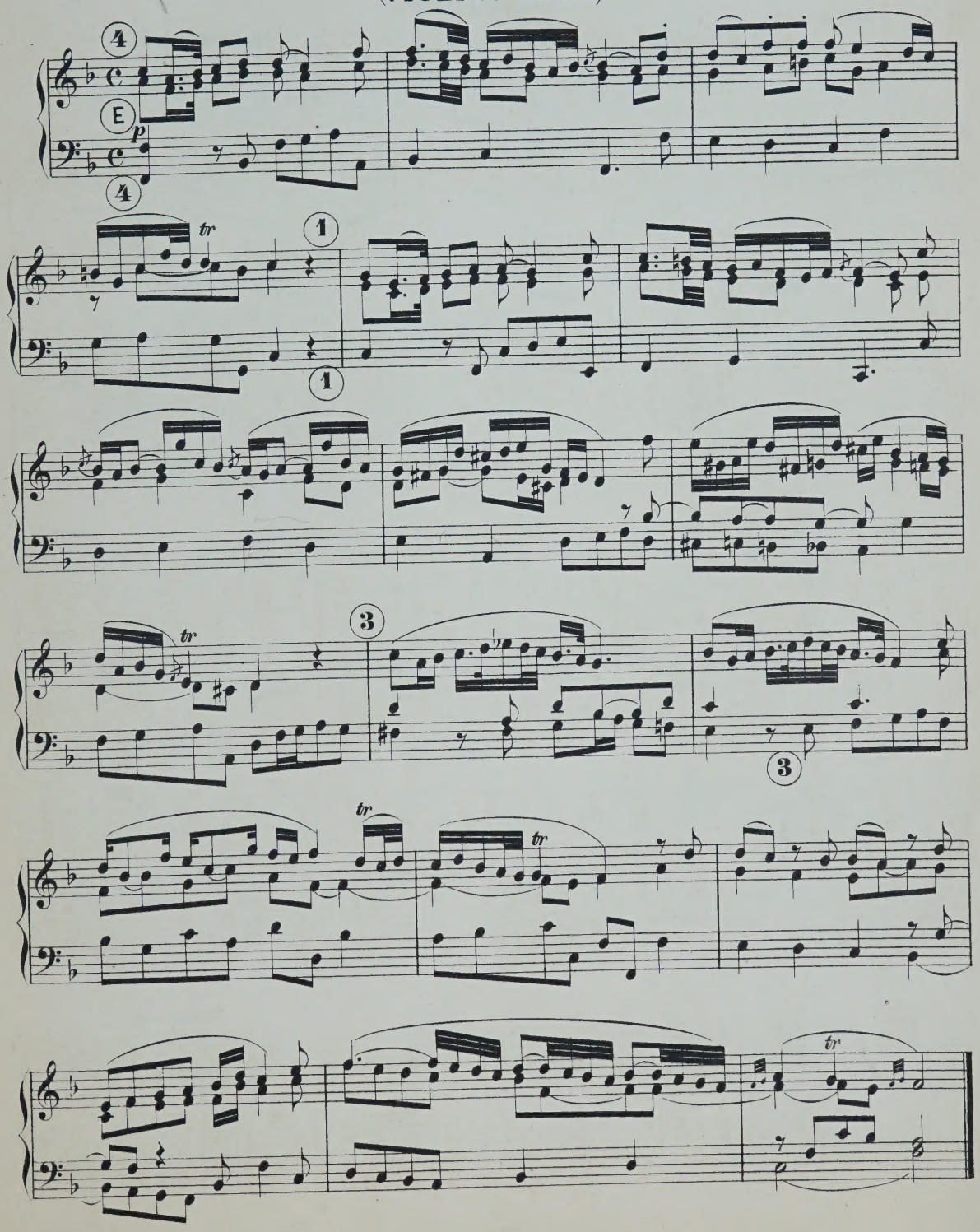
G

G. TARTINI.

(1692 – 1770.)

ADAGIO.

(VIOLINO SOLO.)

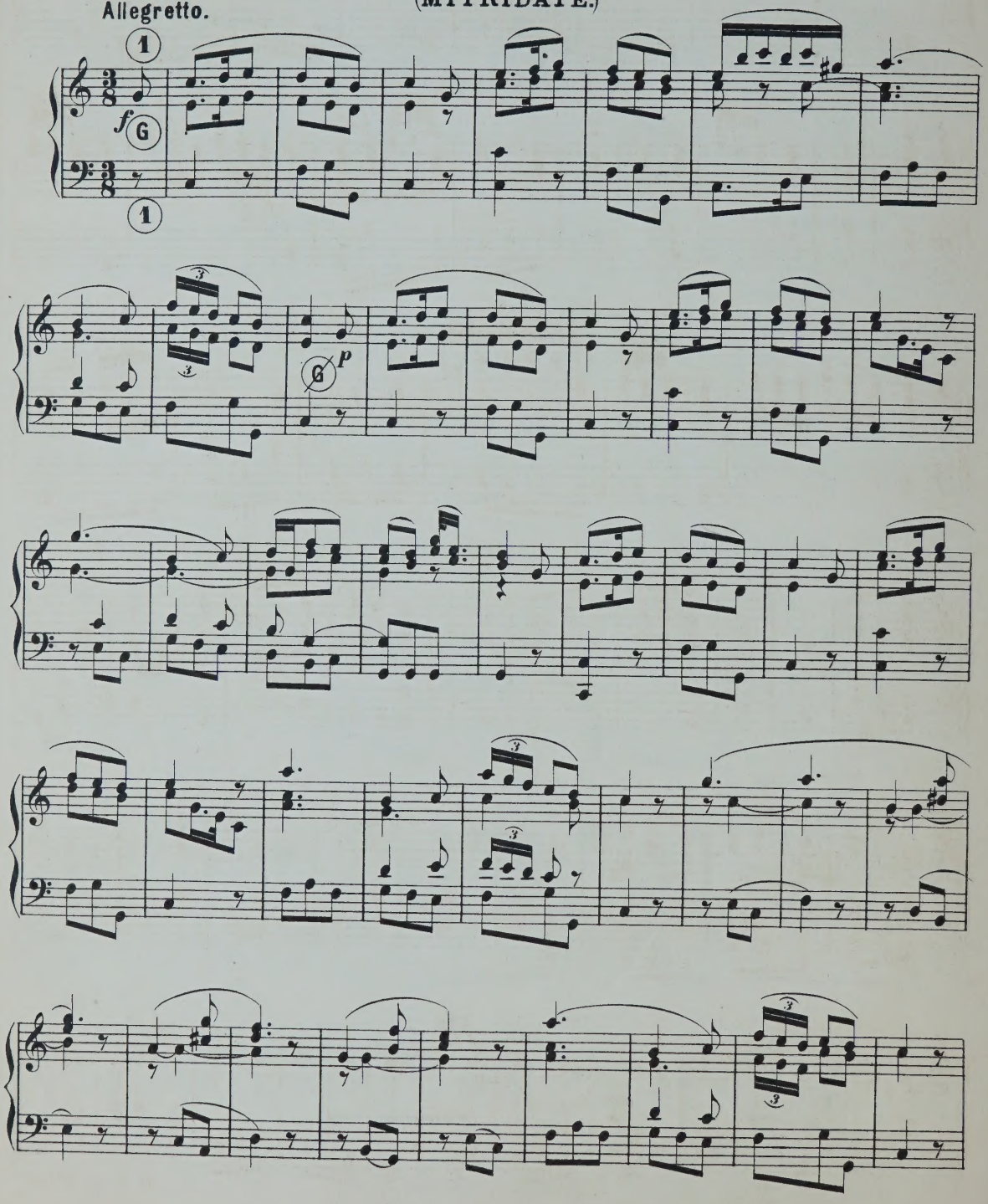


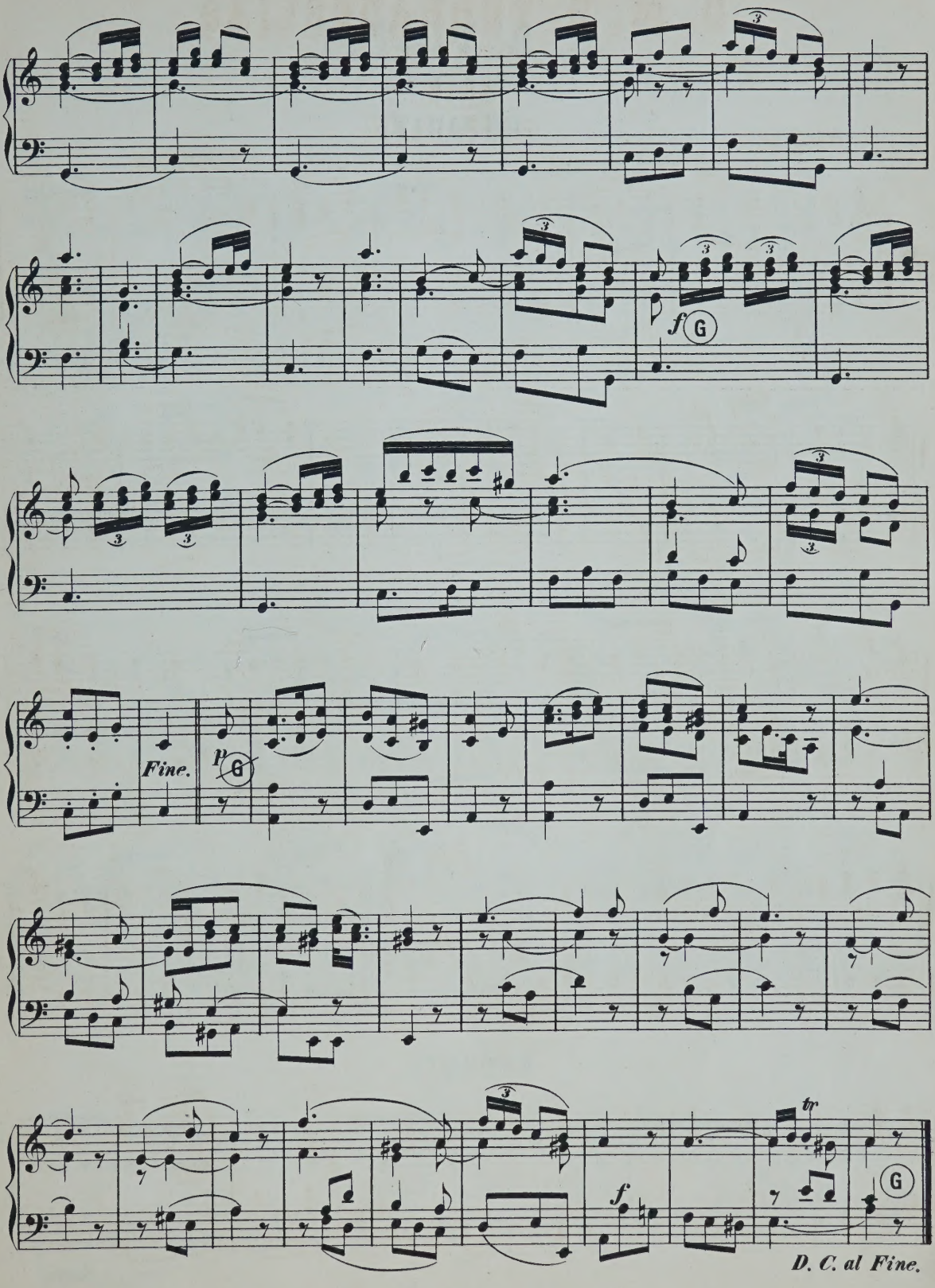
D. M. B. TERRADEGLIAS.

(1711 – 1754?)

ARIA.

(MITRIDATE.)

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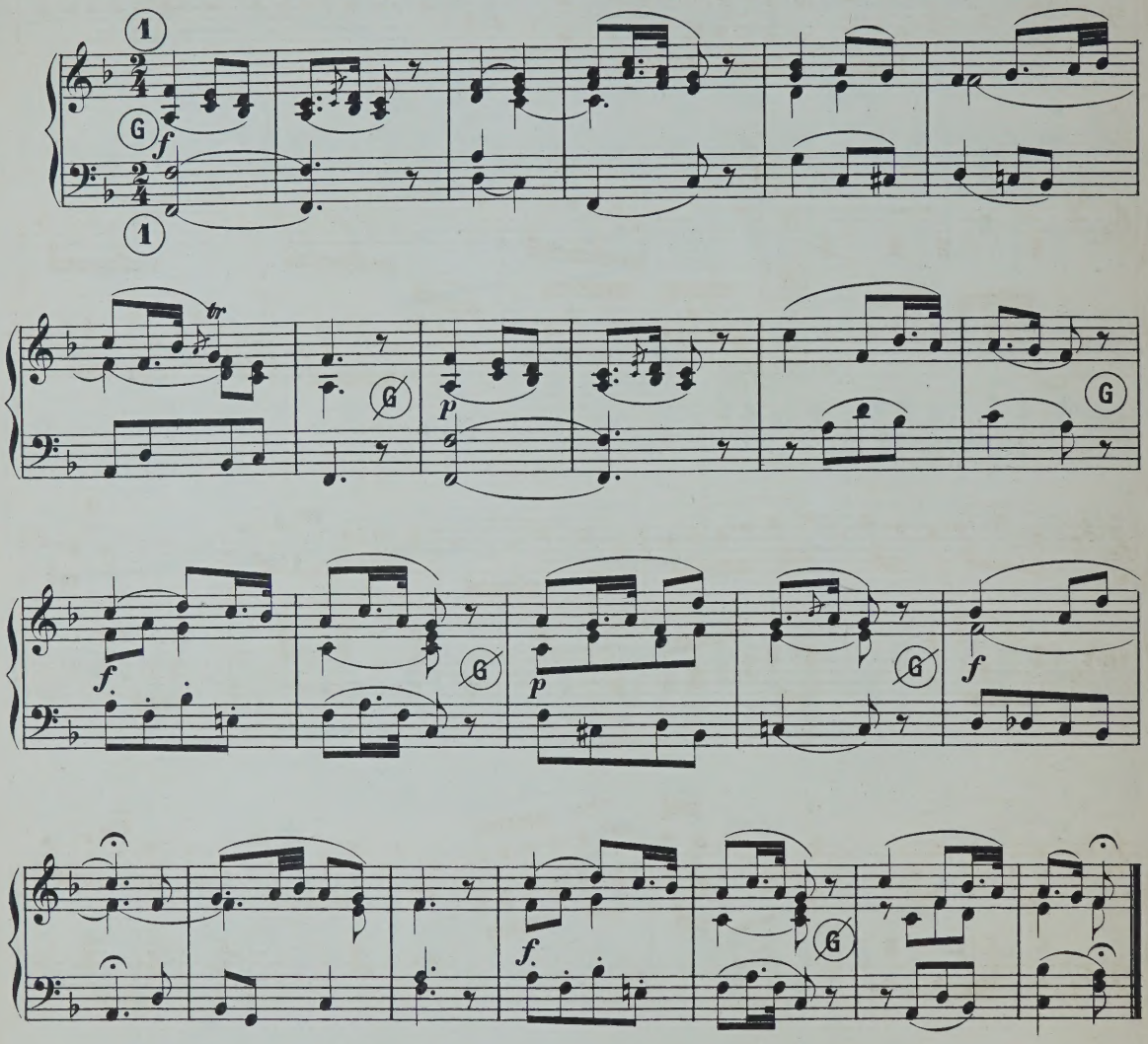
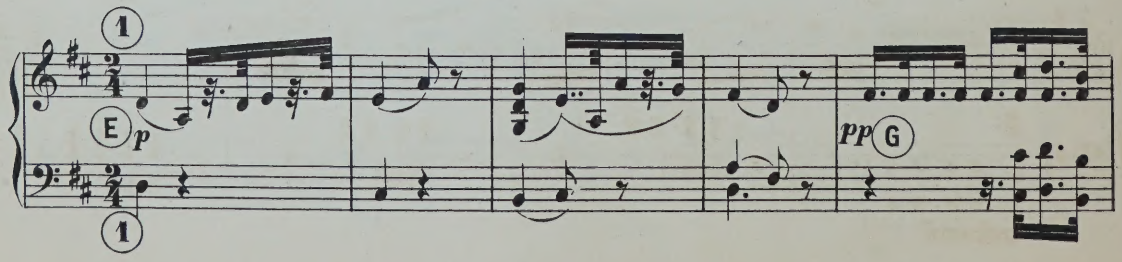
G. B. VIOTTI.

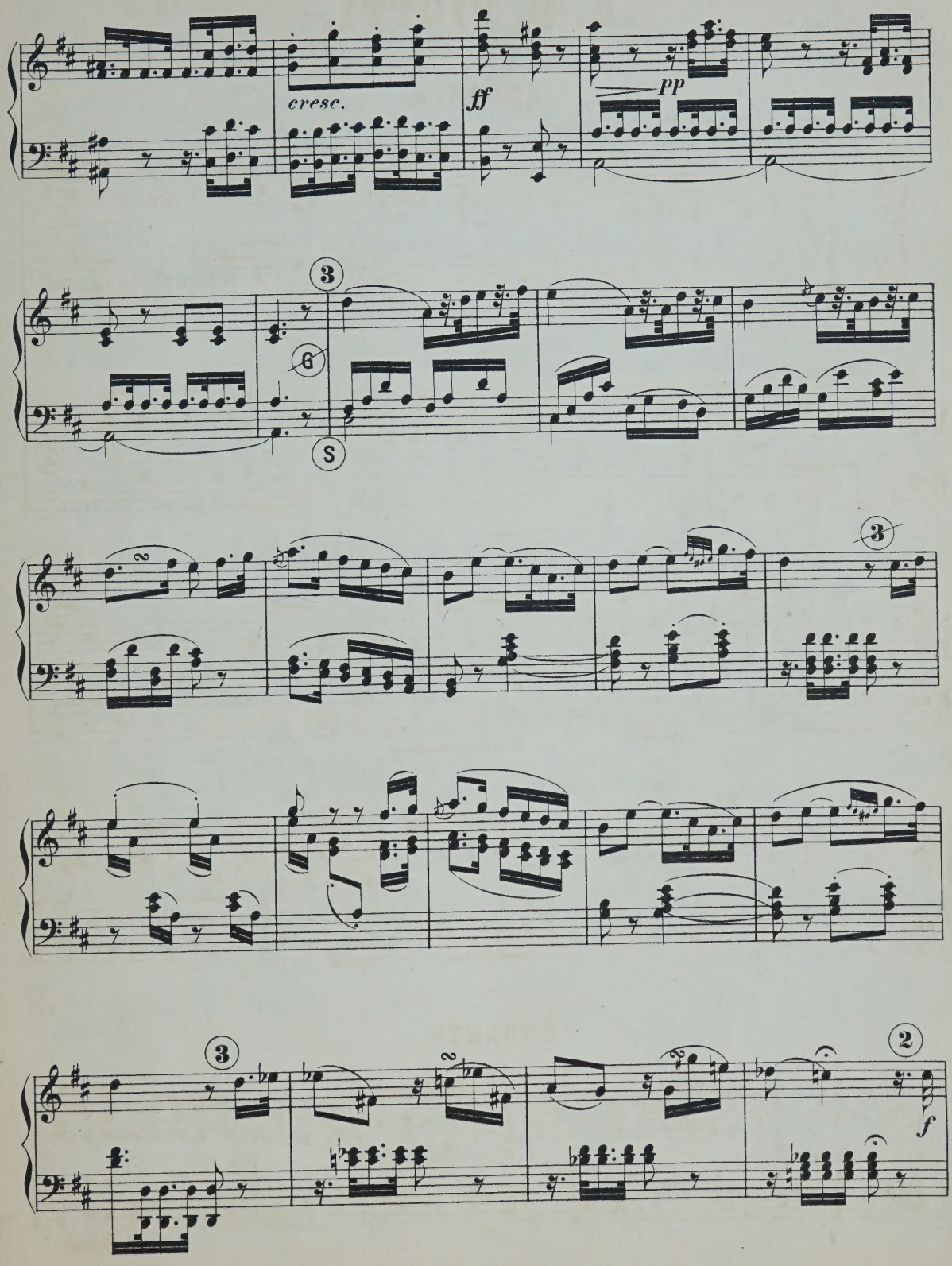
(1753 – 1824.)

ANDANTE.



ANDANTE.

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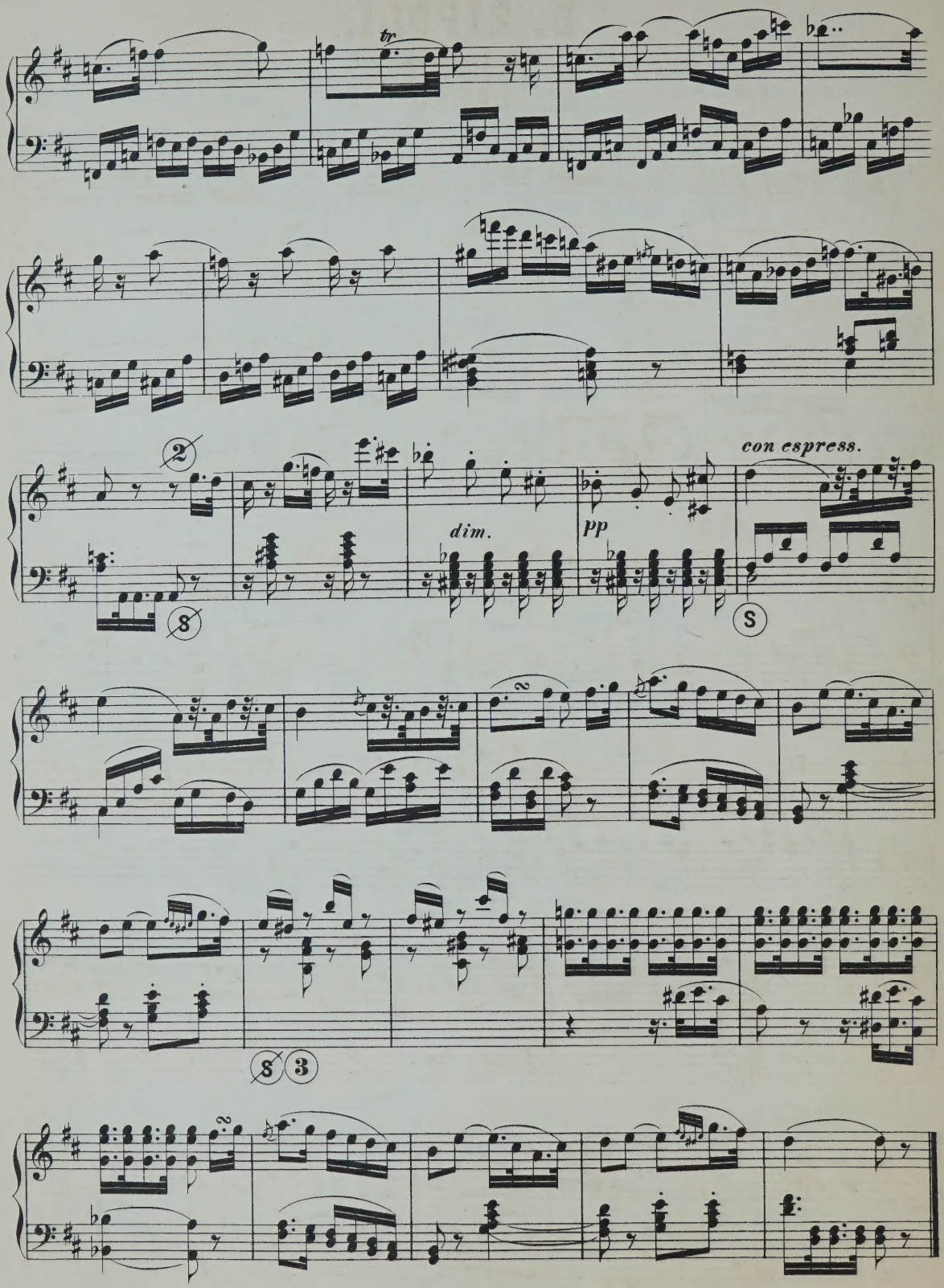
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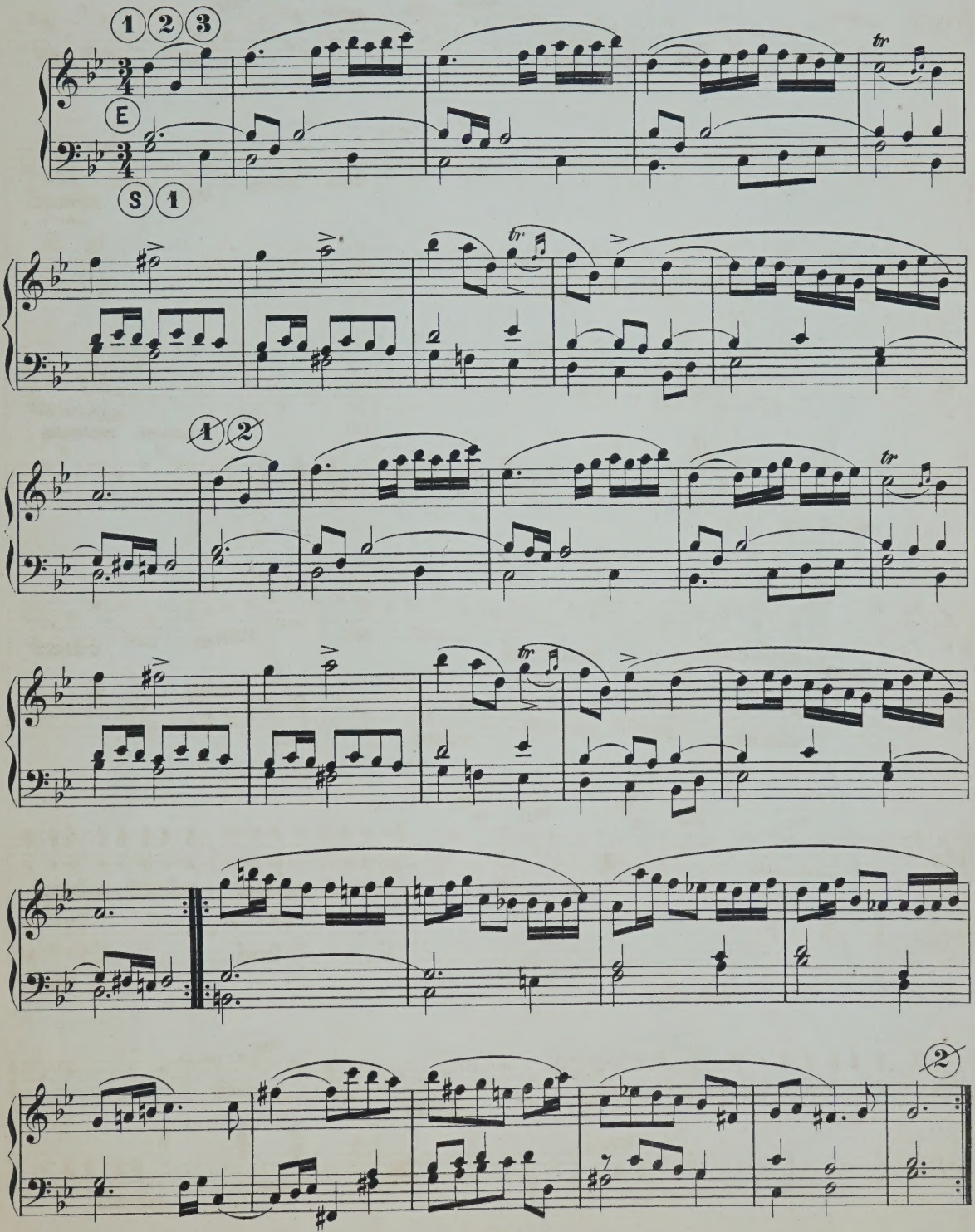
D. ZIPOLI.

(1687–1723?)

LARGO.



COLLECTION LITOLFF.

MORCEAUX CÉLÈBRES

de

FR. SCHUBERT.

TRANSCRITS

pour

Harmonium

par

JOS. LÖW.

Propriété de l'Editeur.

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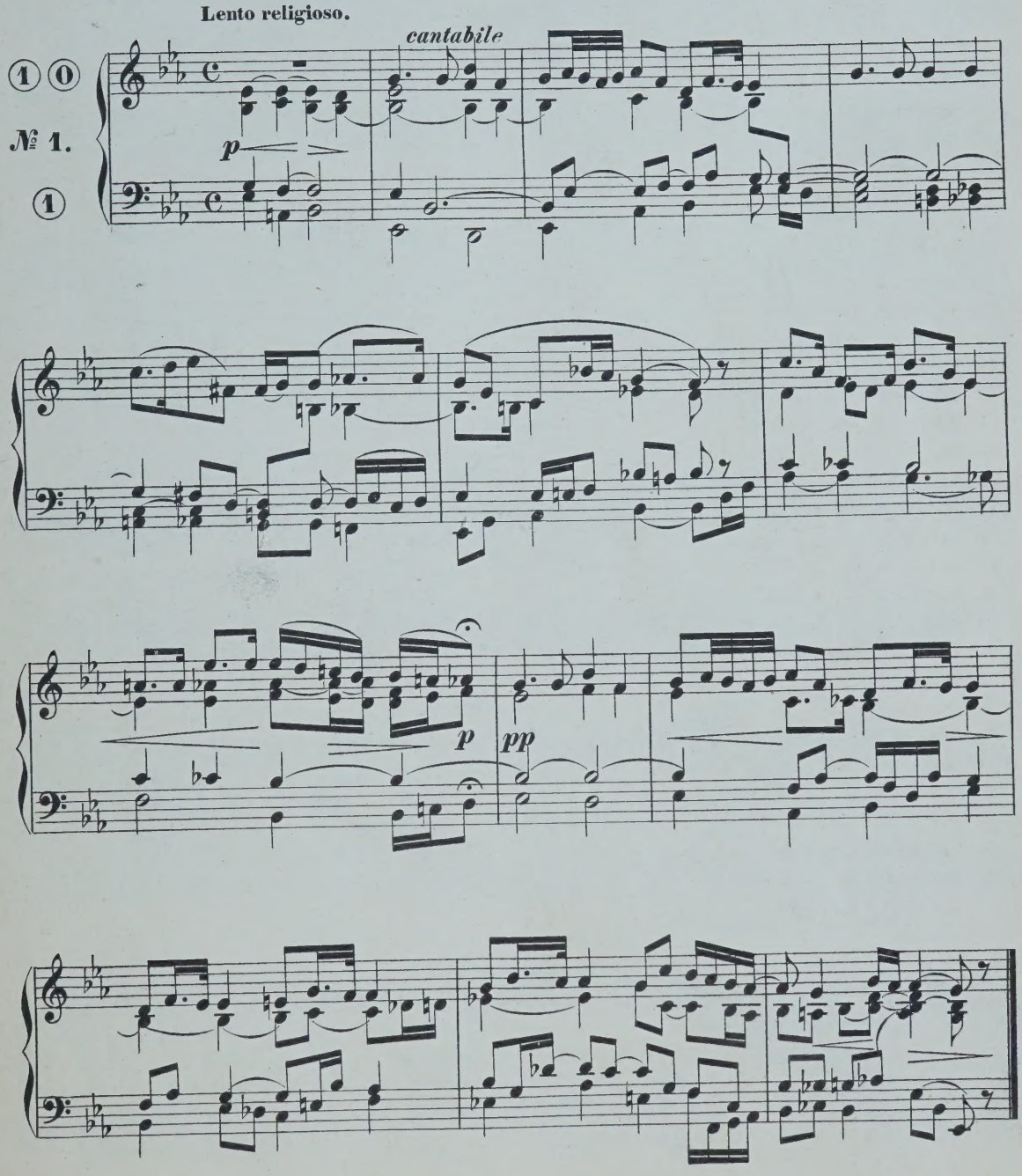
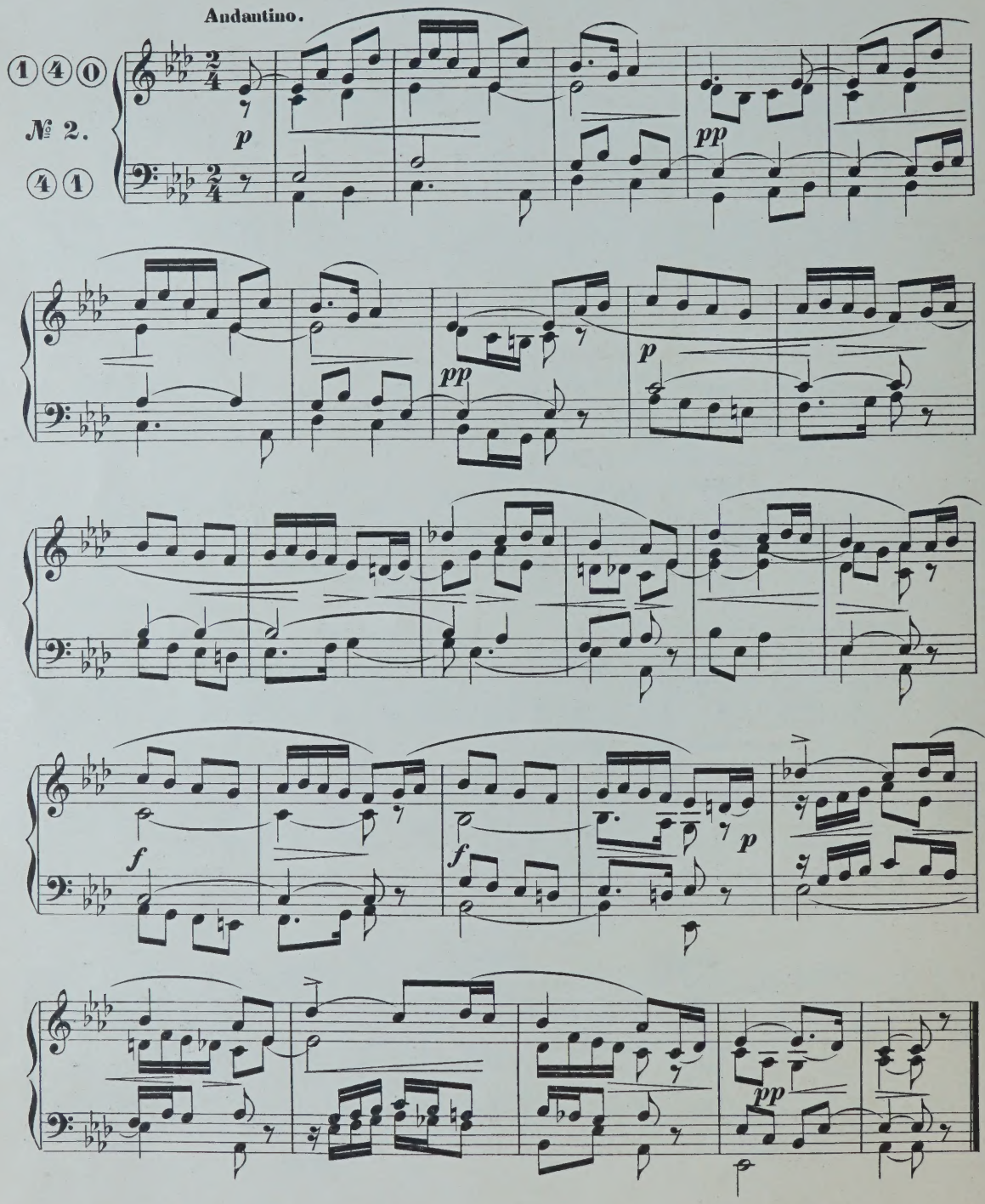
DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.

LITANEY.



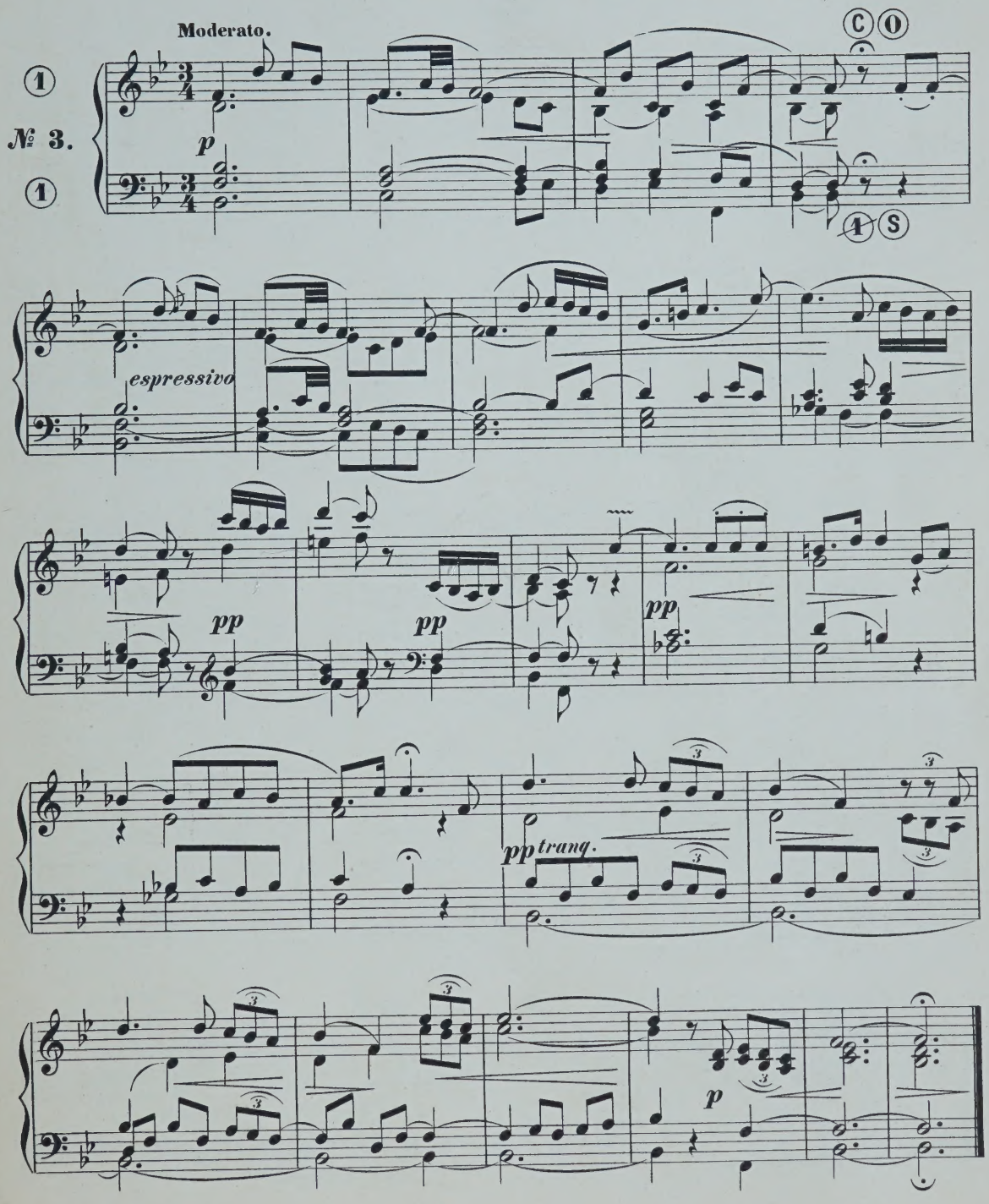
DAS WANDERN.

Par monts et vaux. — Longing to wander.



MORGENGRUSS.

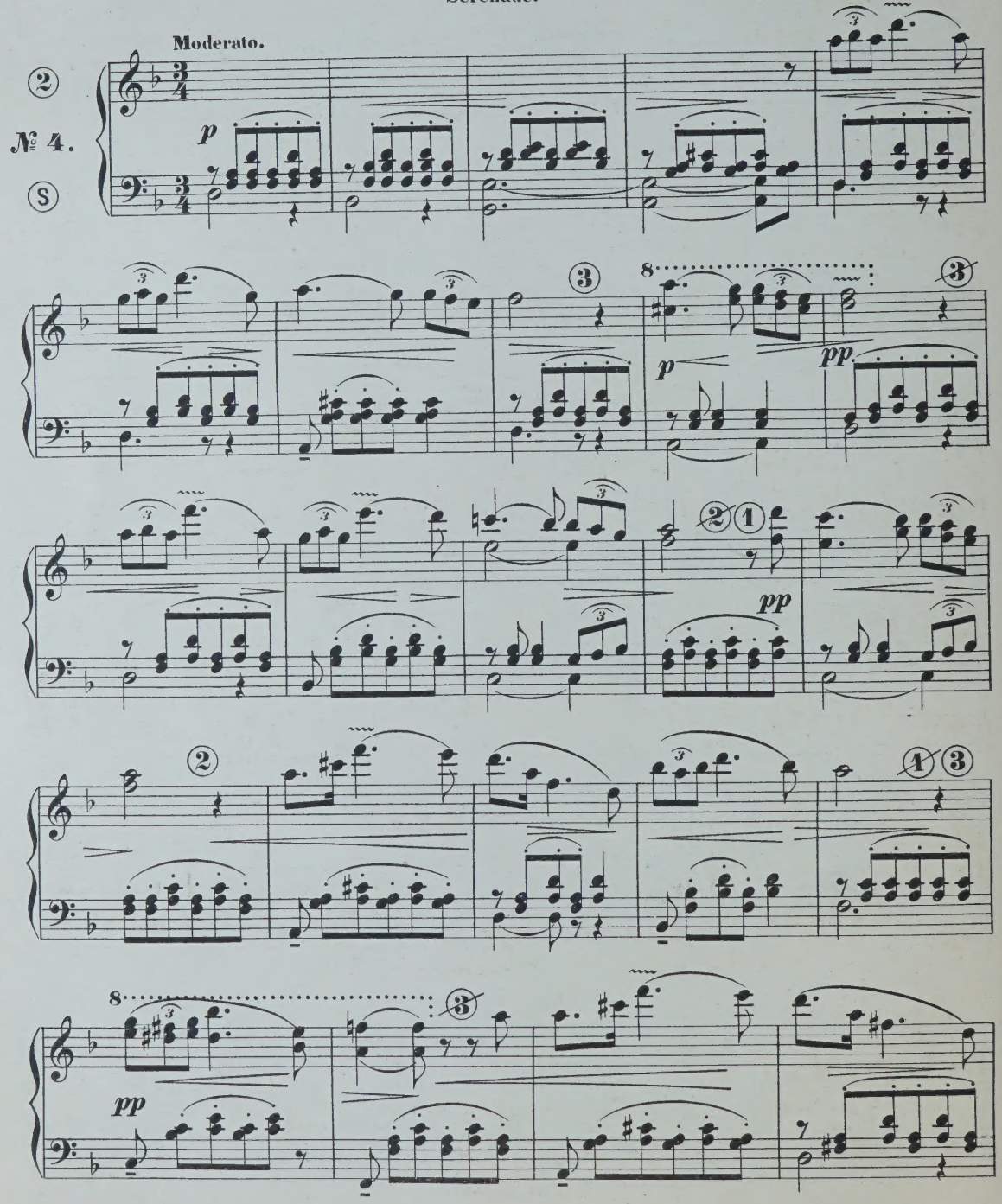
Salut de matin. — Morning-Greeting.

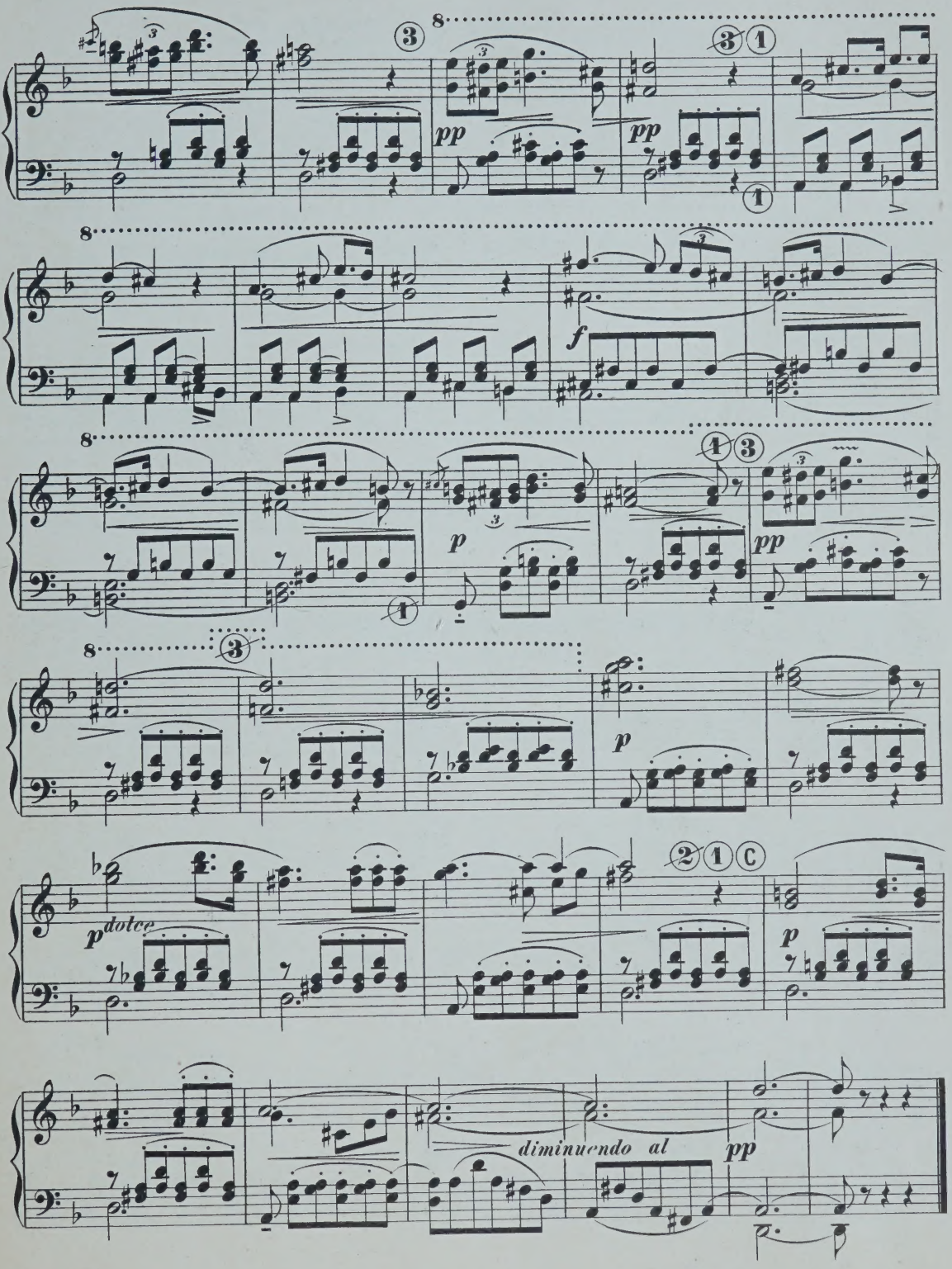


STÄNDCHEN.

„Leise flehen meine Lieder.“

Sérénade.




pp
pp
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p
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dolce
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diminuendo al
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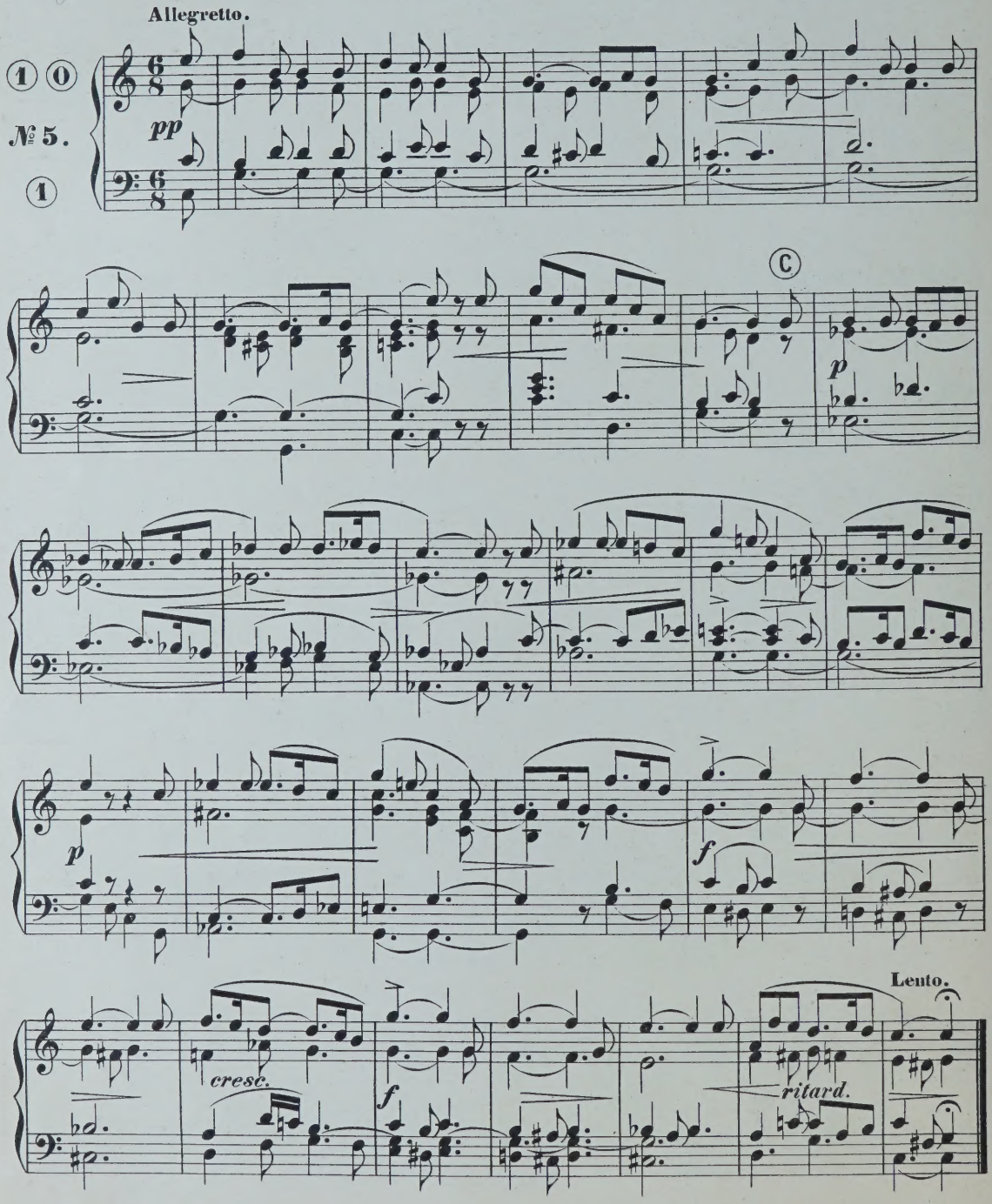
STÄNDCHEN VON SHAKESPEARE.

„Horch, horch, die Lerch'"

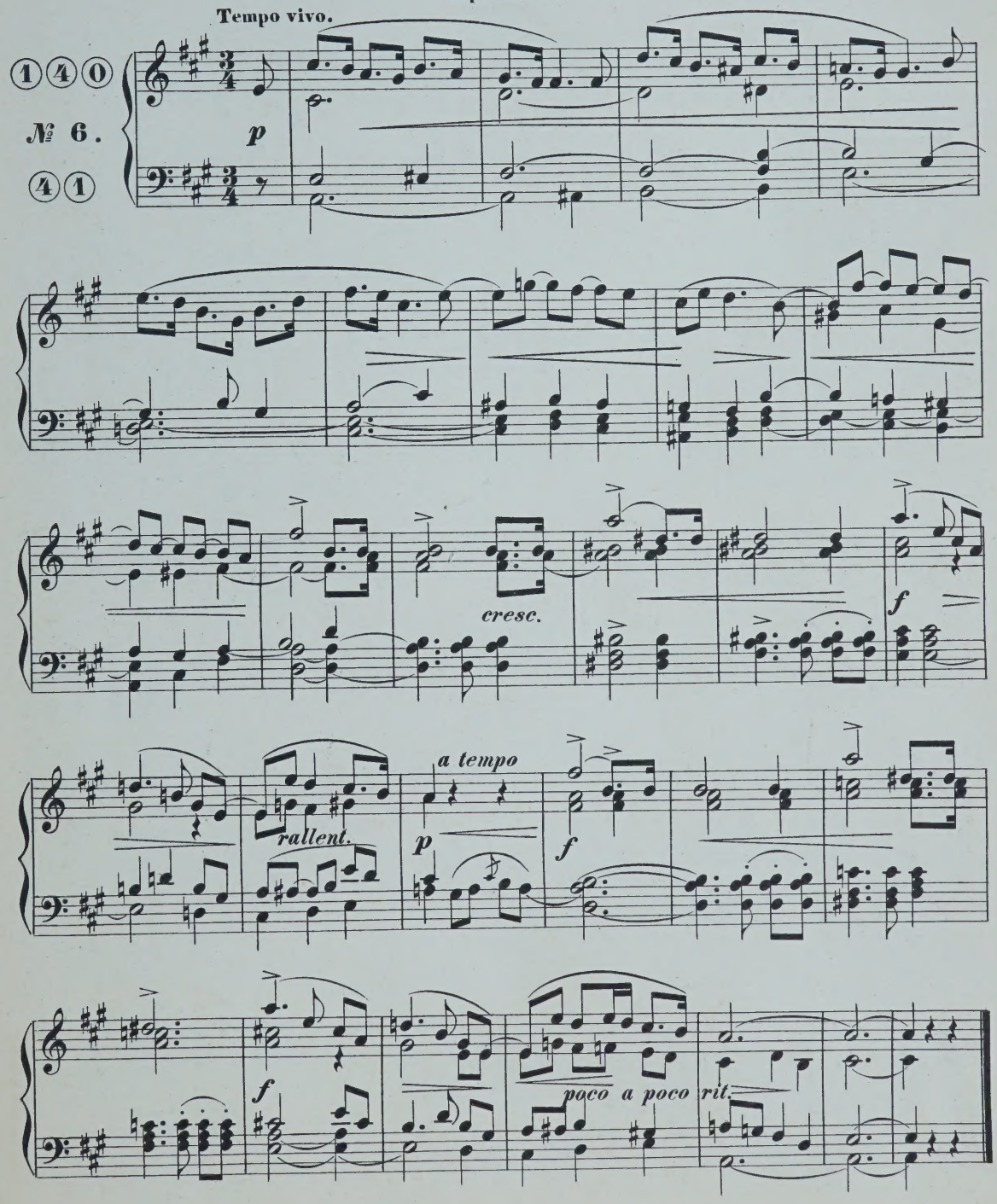
Sérénade.



UNGEDULD.

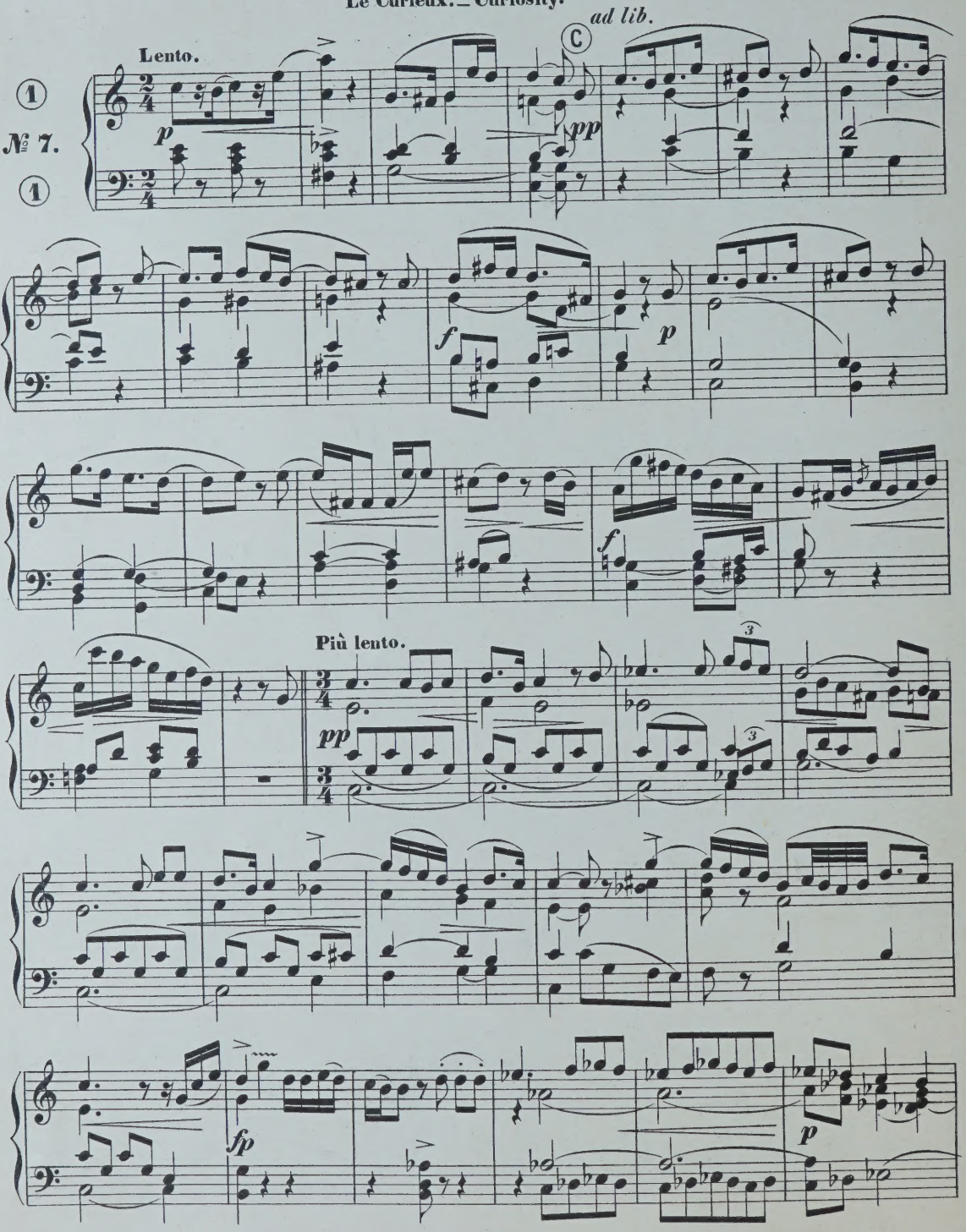
„Ich schnitt' es gern in alle Rinden ein."

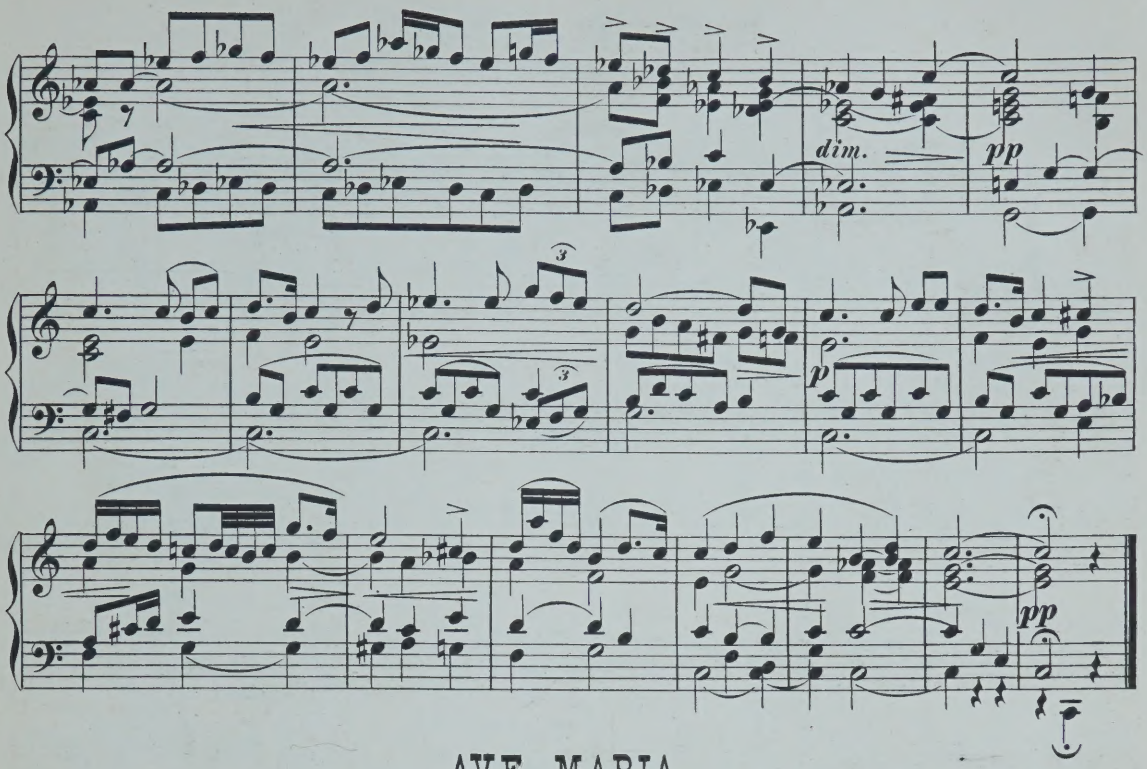
Impatience.



DER NEUGIERIGE.

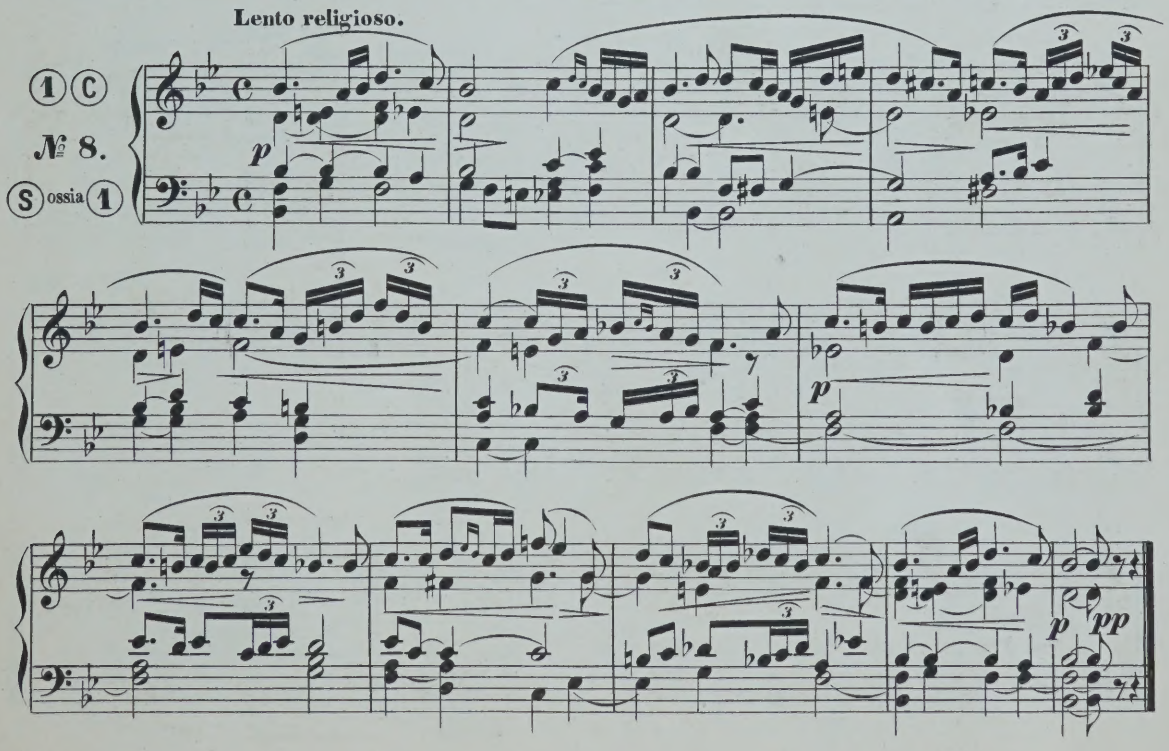
Le Curieux. — Curiosity.





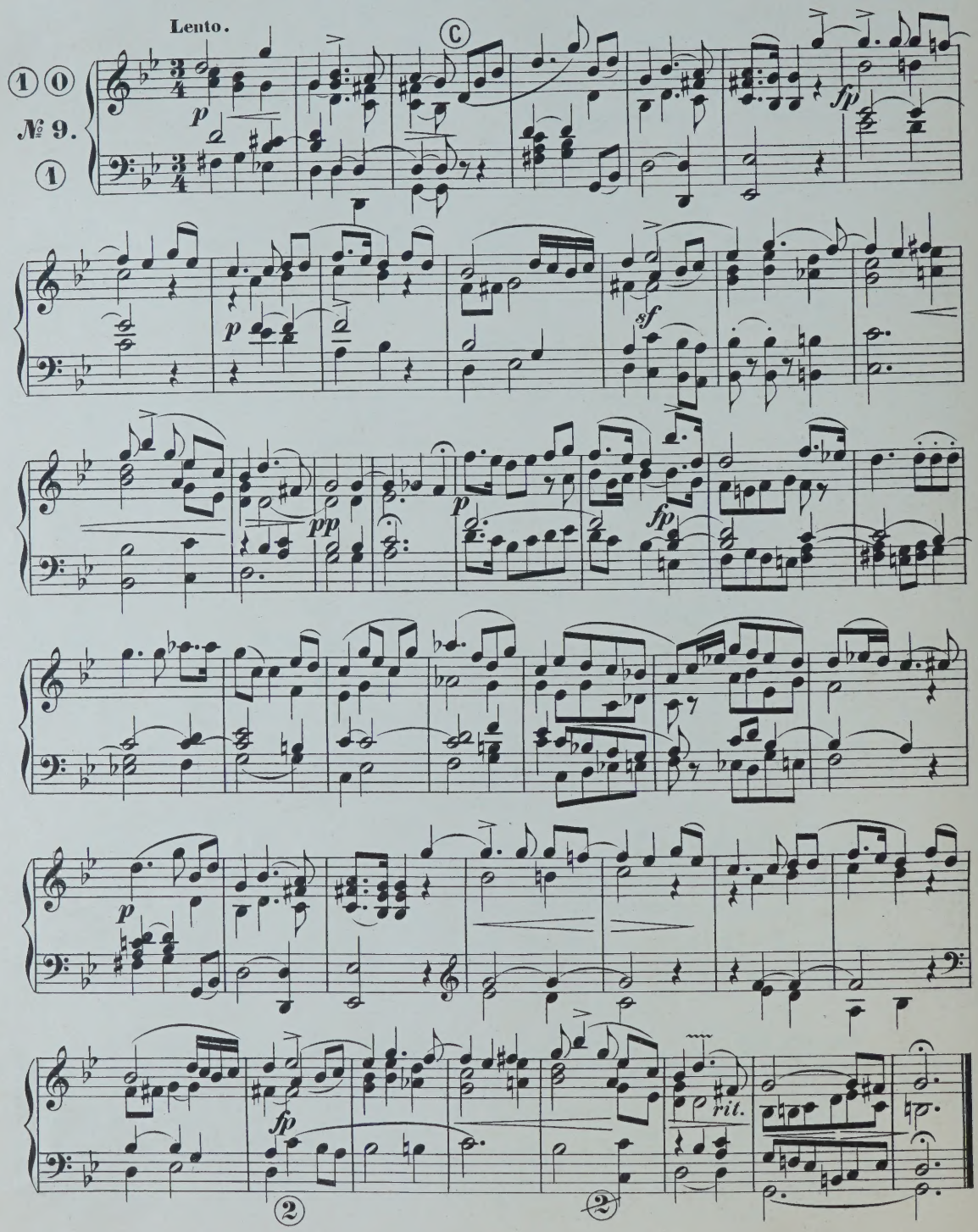
AVE MARIA.

Lento religioso.



AM GRABE ANSELMO'S.

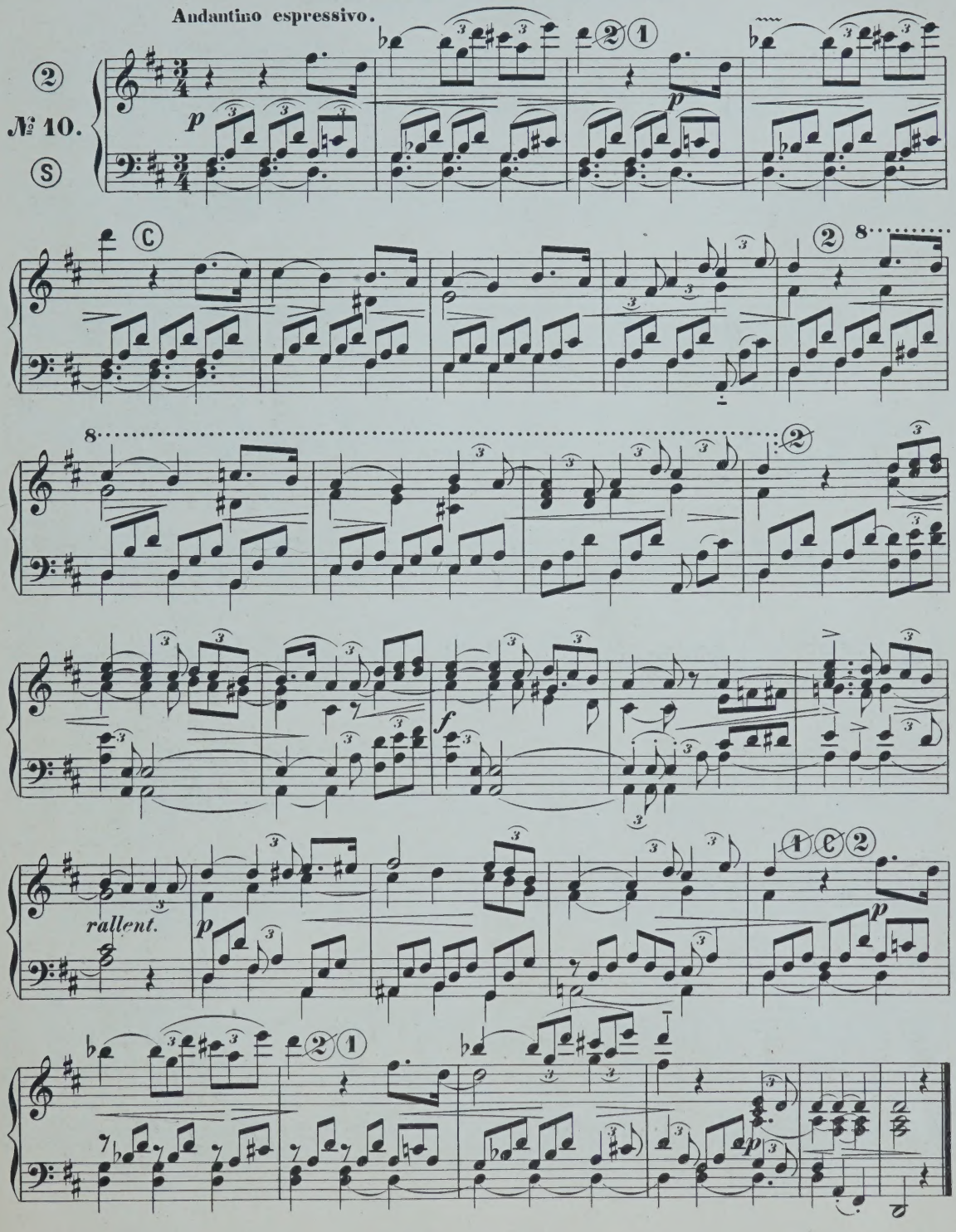
Sa tombe.



LOB DER THRÄNEN.

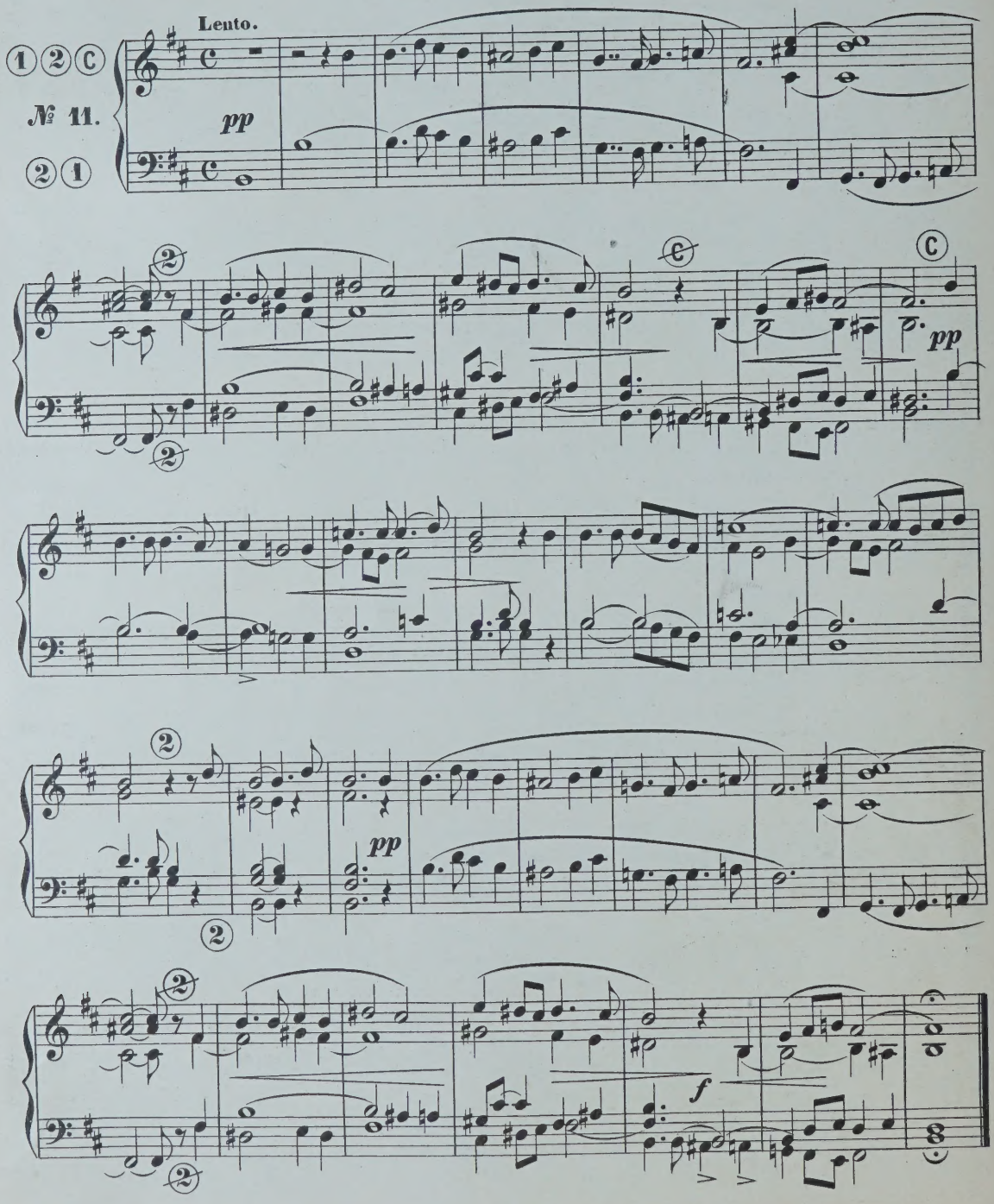
Éloge des Larmes. _ The Praise of Tears.

Andantino espressivo.



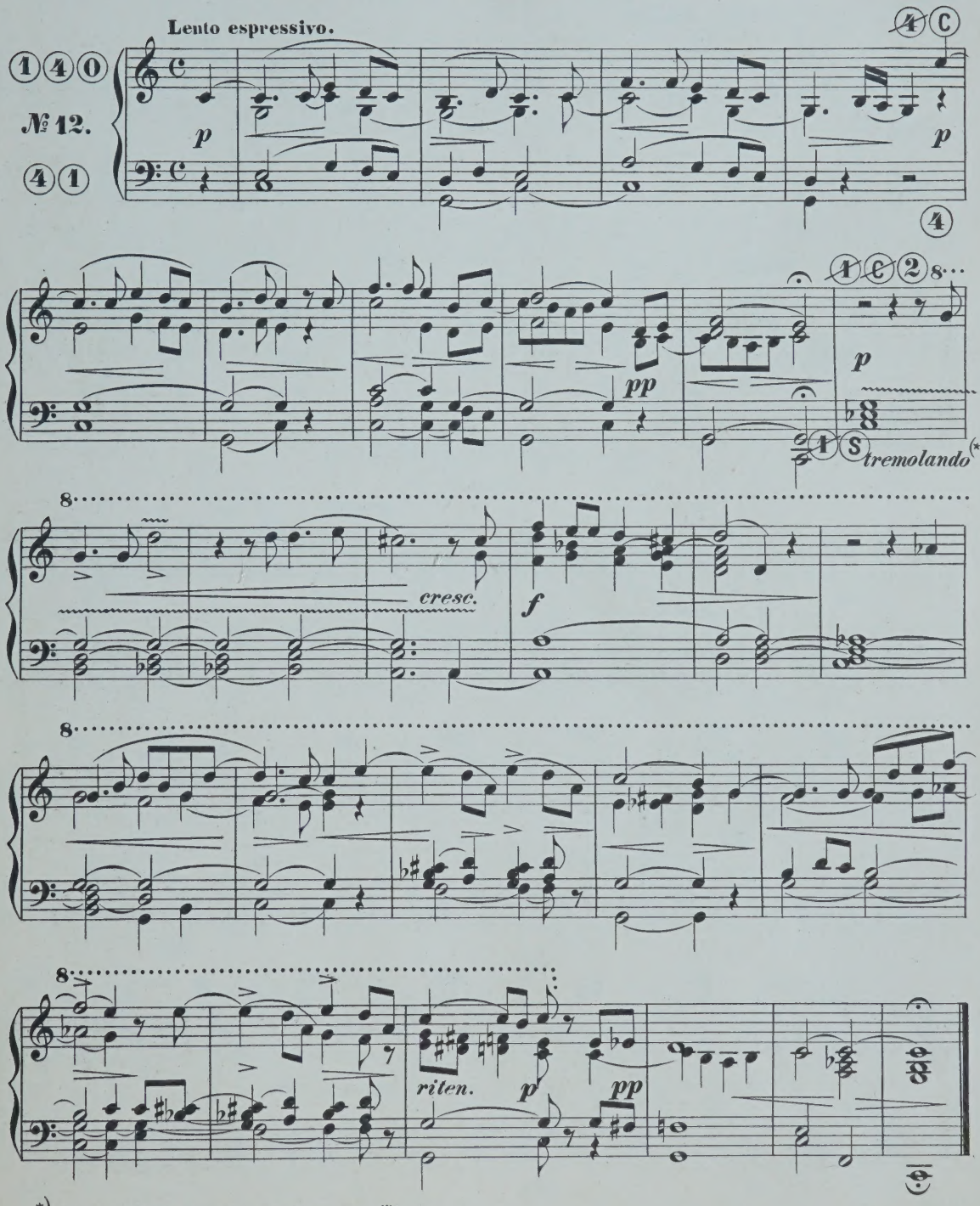
IHR BILD.

Son Portrait. — Her Picture.



AM MEERE.

Au Bord de la Mer._By the Sea.

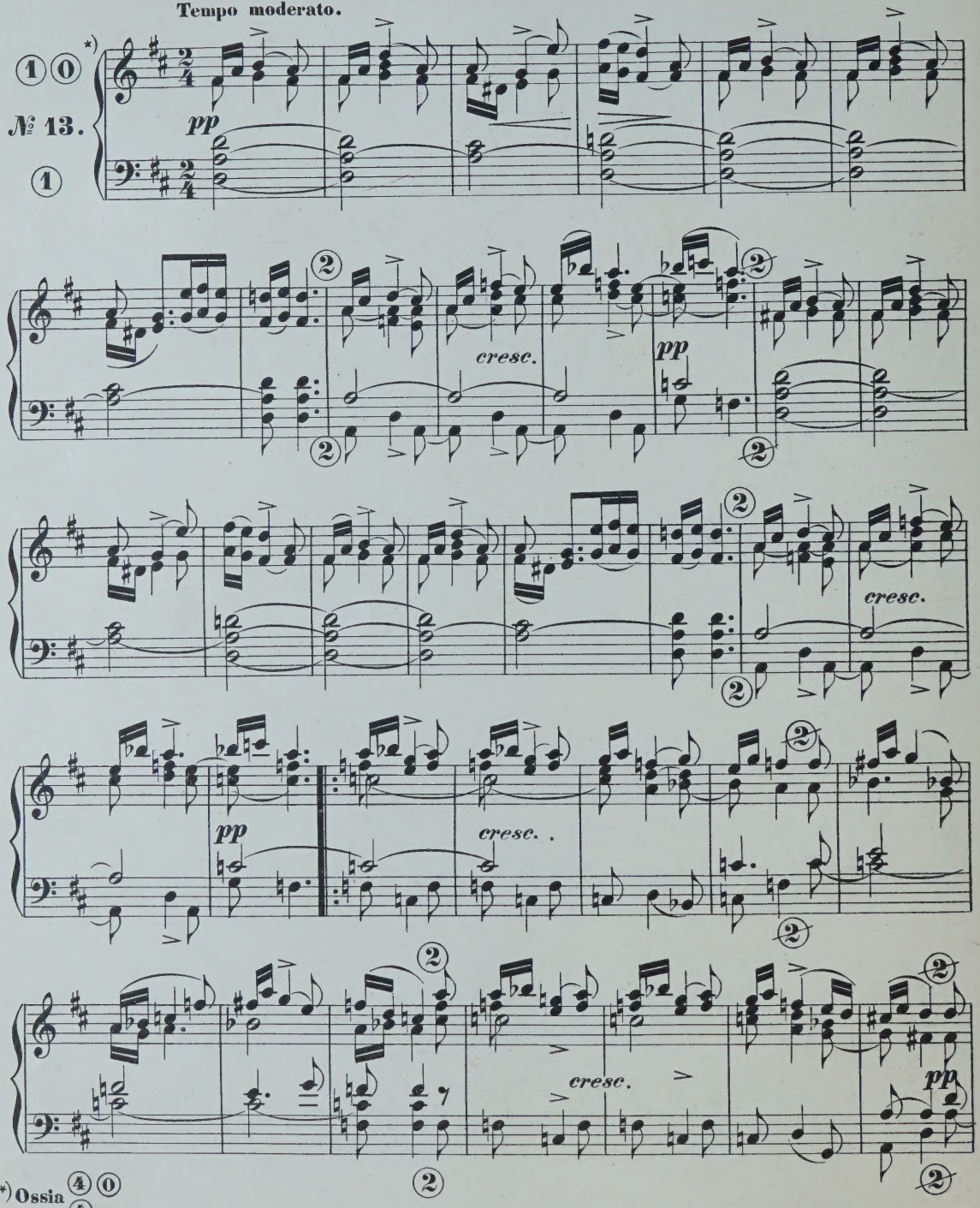


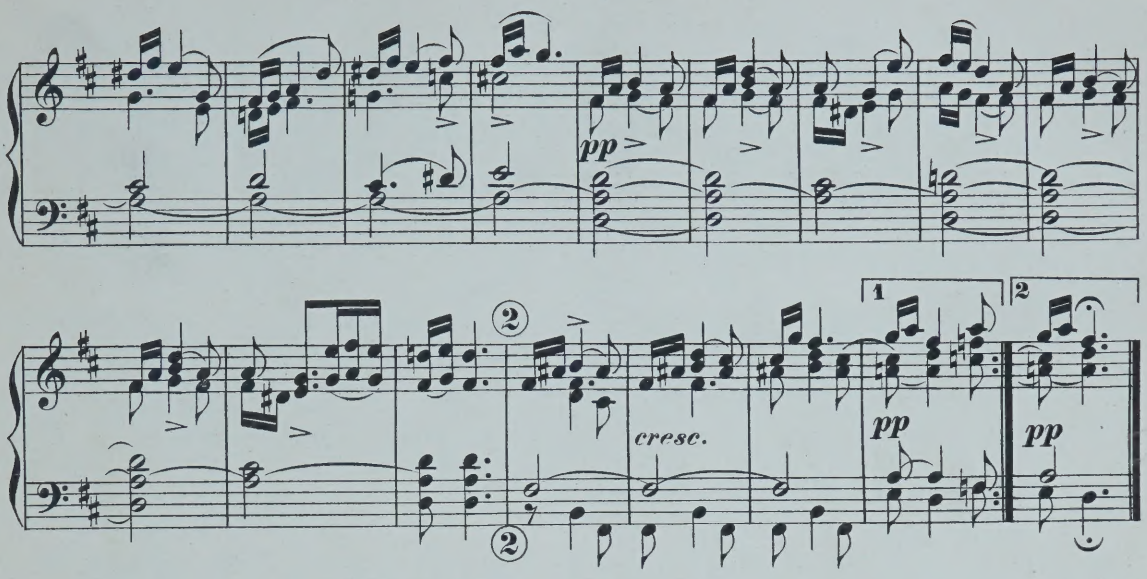
*) Das tremolando ist mit den Tritten auszuführen.
Le tremolando se produit par l'action des pédales.

MOMENT MUSICAL.

Op. 94. No. 4.

Tempo moderato.



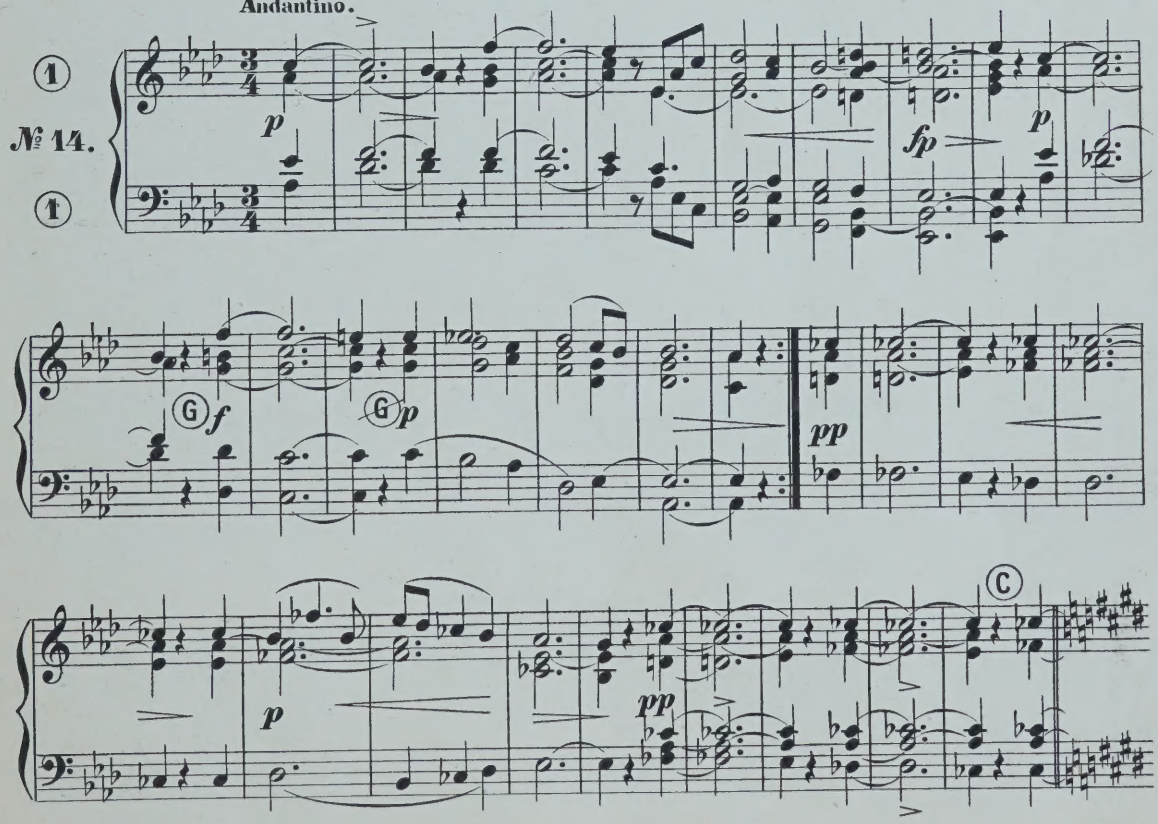


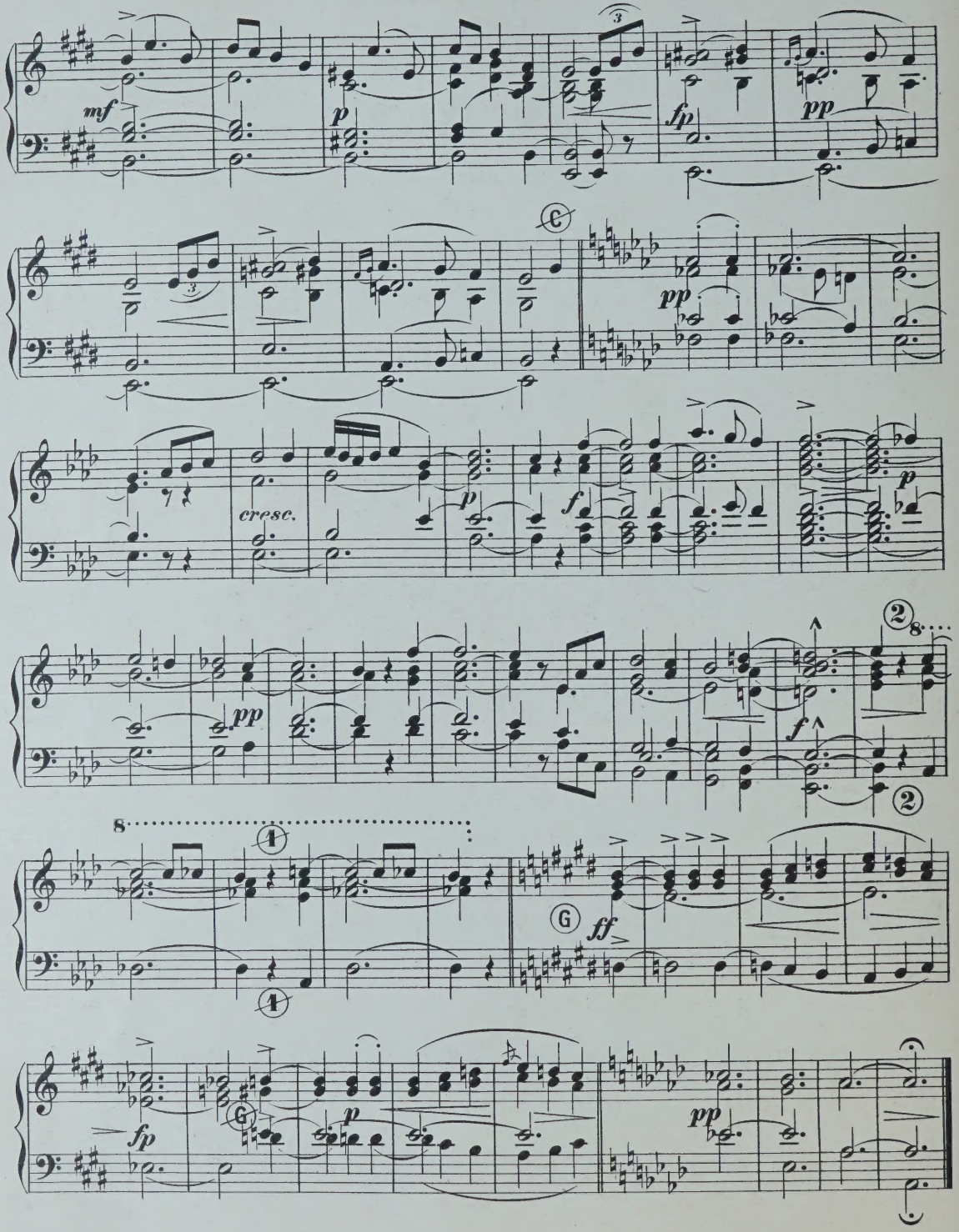
MOMENT MUSICAL.

Op. 94. No. 6.

Andantino.

№ 14.

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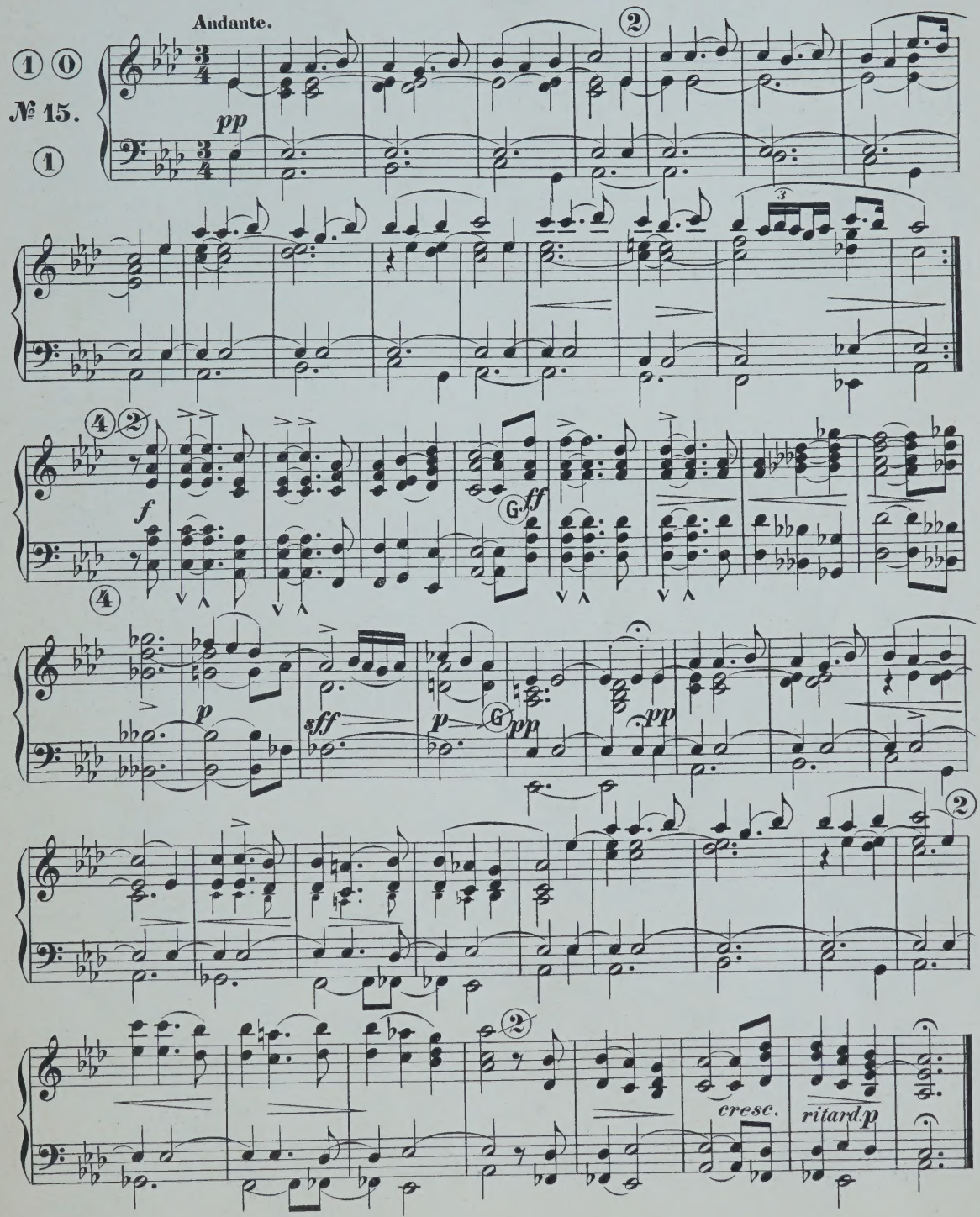
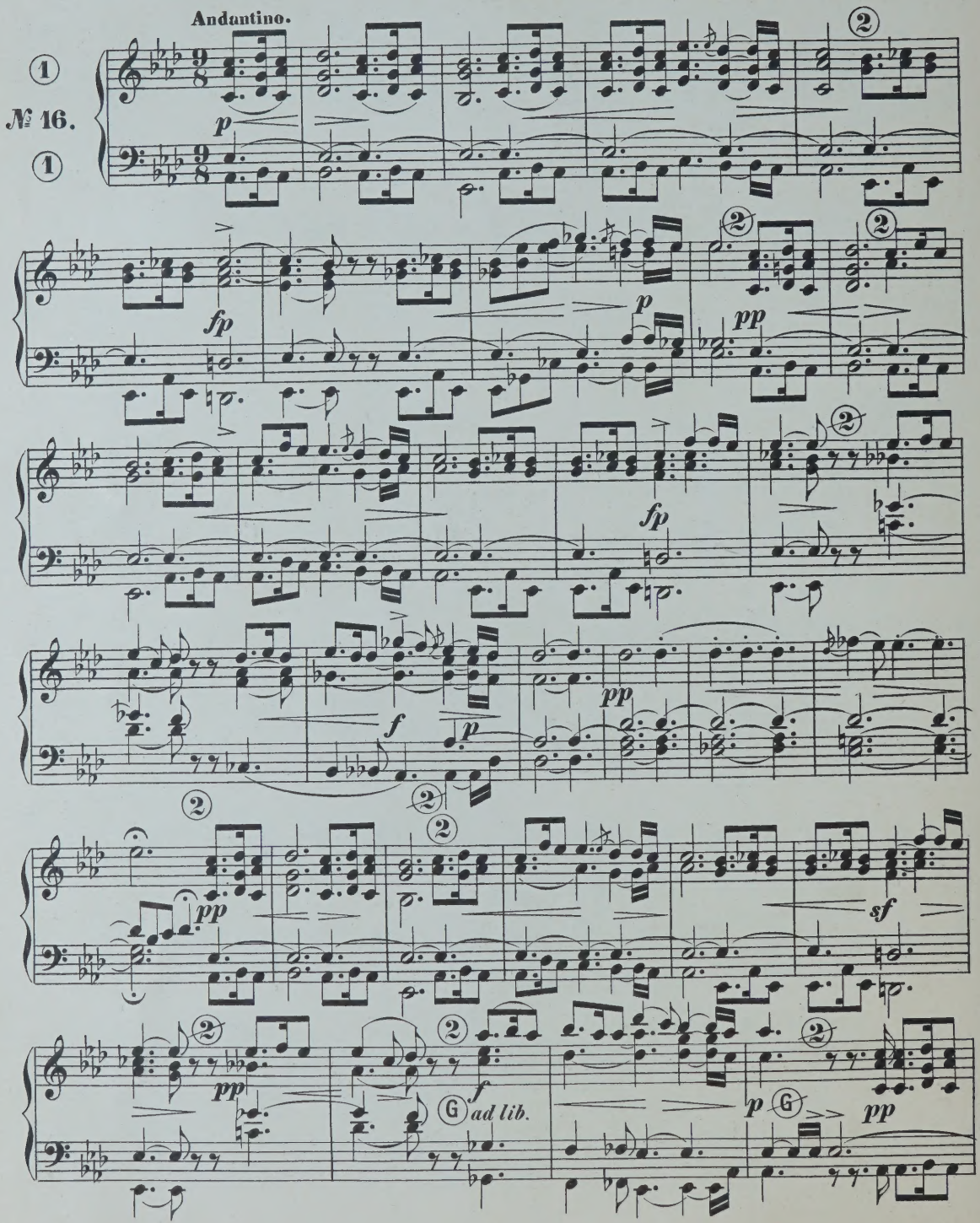
IMPROMPTU.

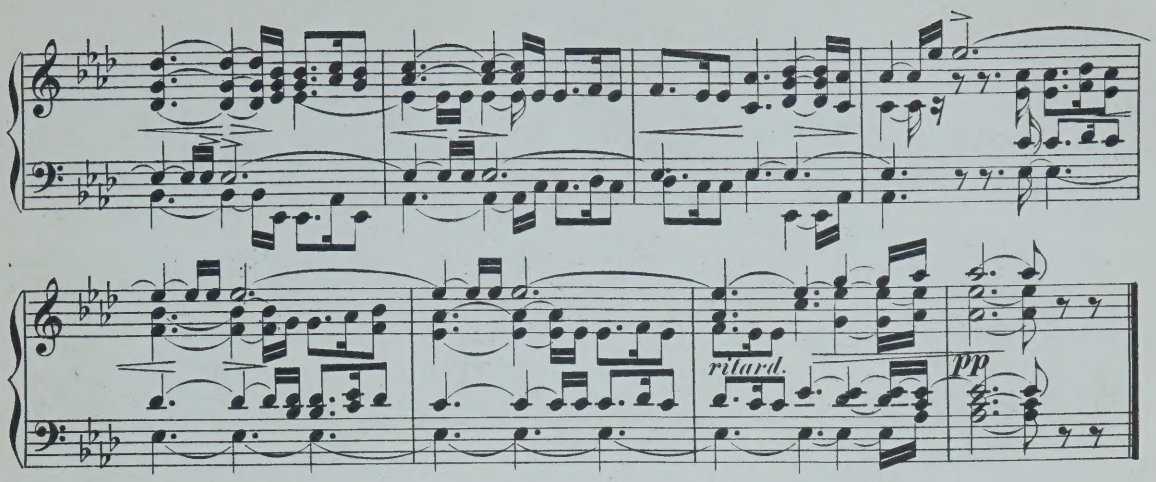
Op. 142. No. 2.



MOMENT MUSICAL.

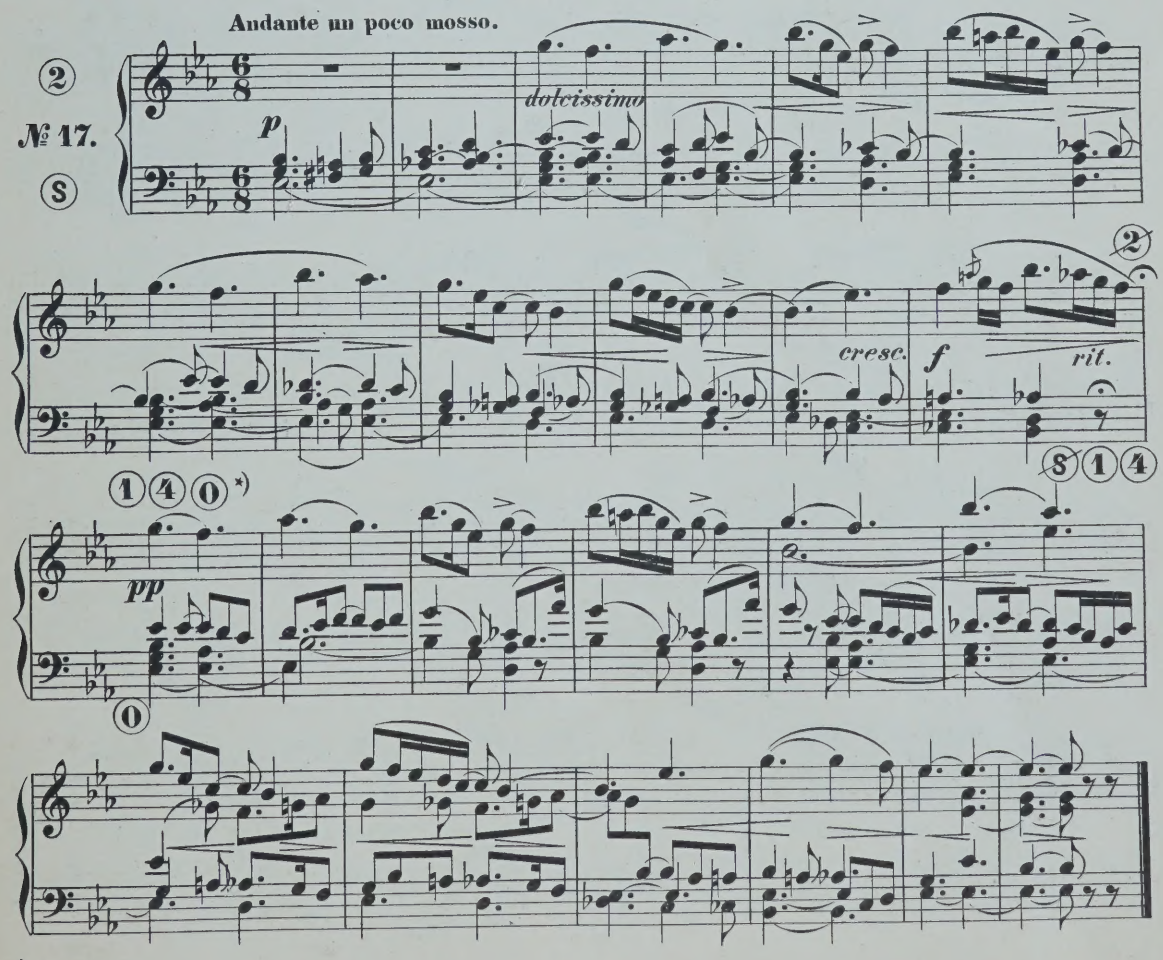
Op. 94. No. 2.





ANDANTE

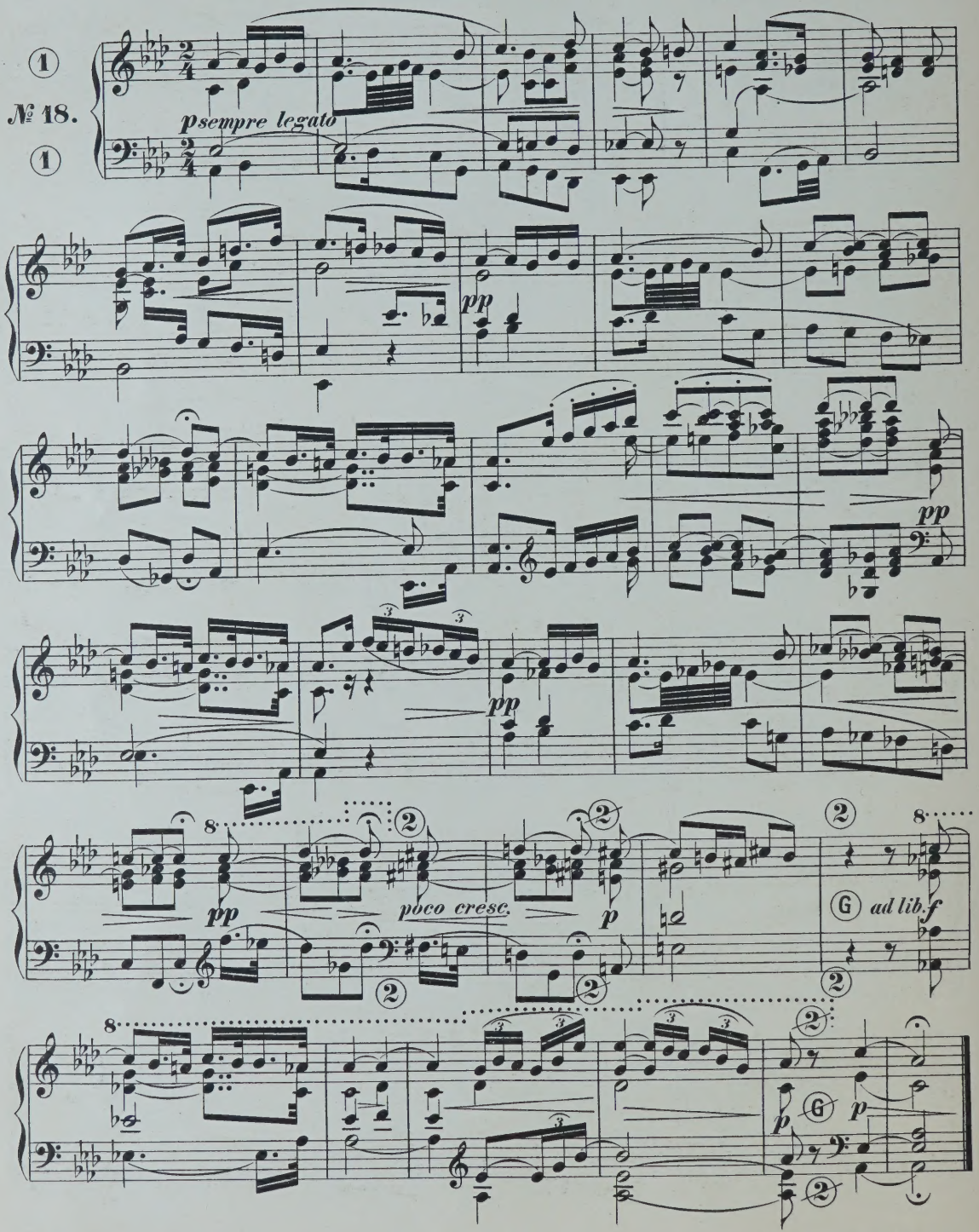
du Trio Op.99.



*) Ⓒ *ad lib.*

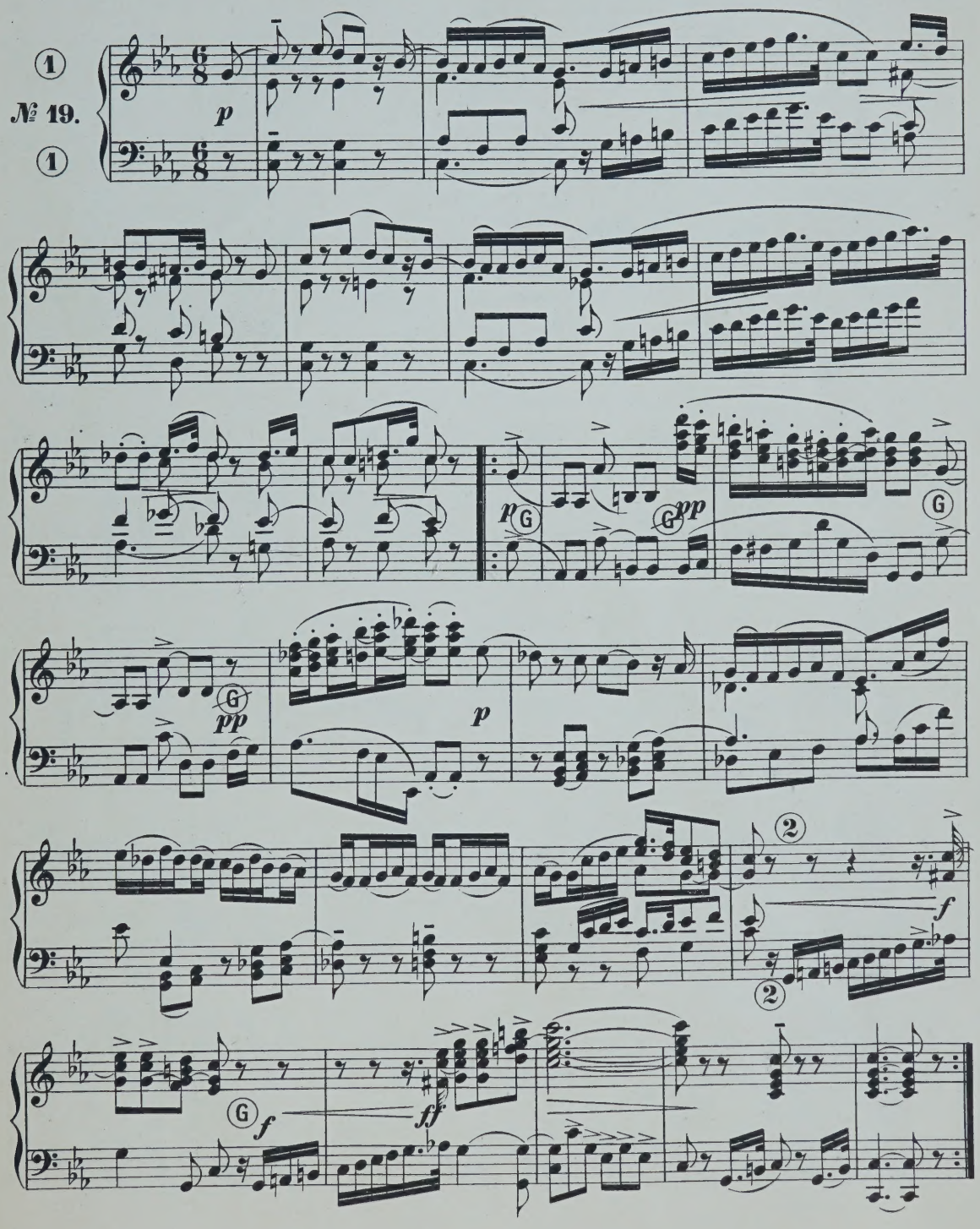
ADAGIO

de la Sonate en Ut mineur.



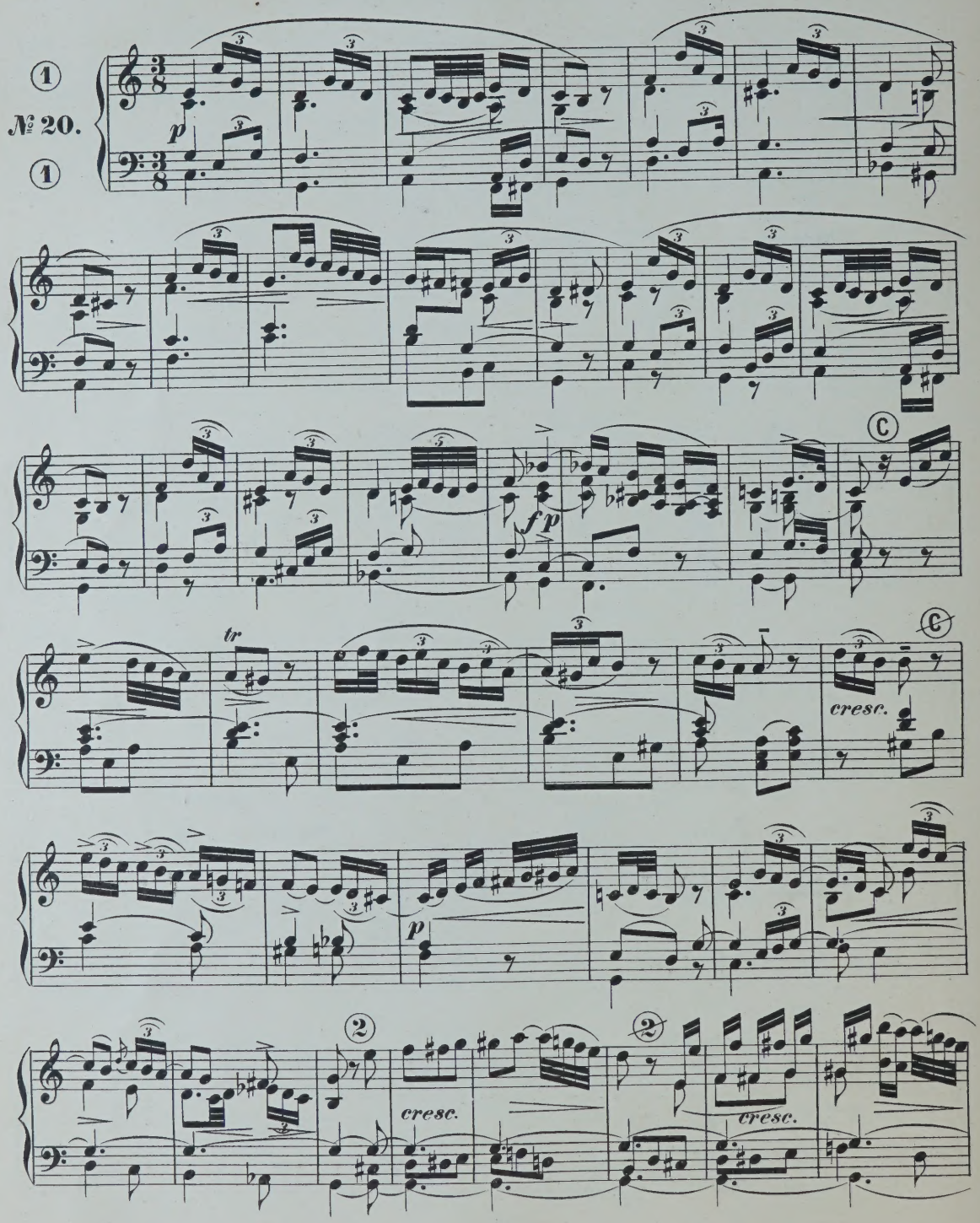
ANDANTE

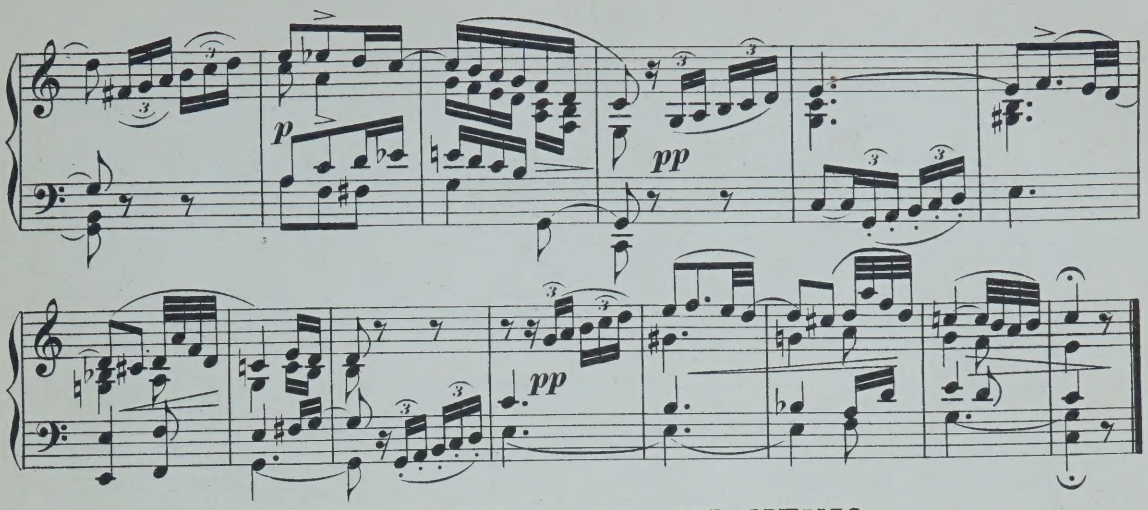
de la Sonate en Ut majeur non terminée.



ADAGIO

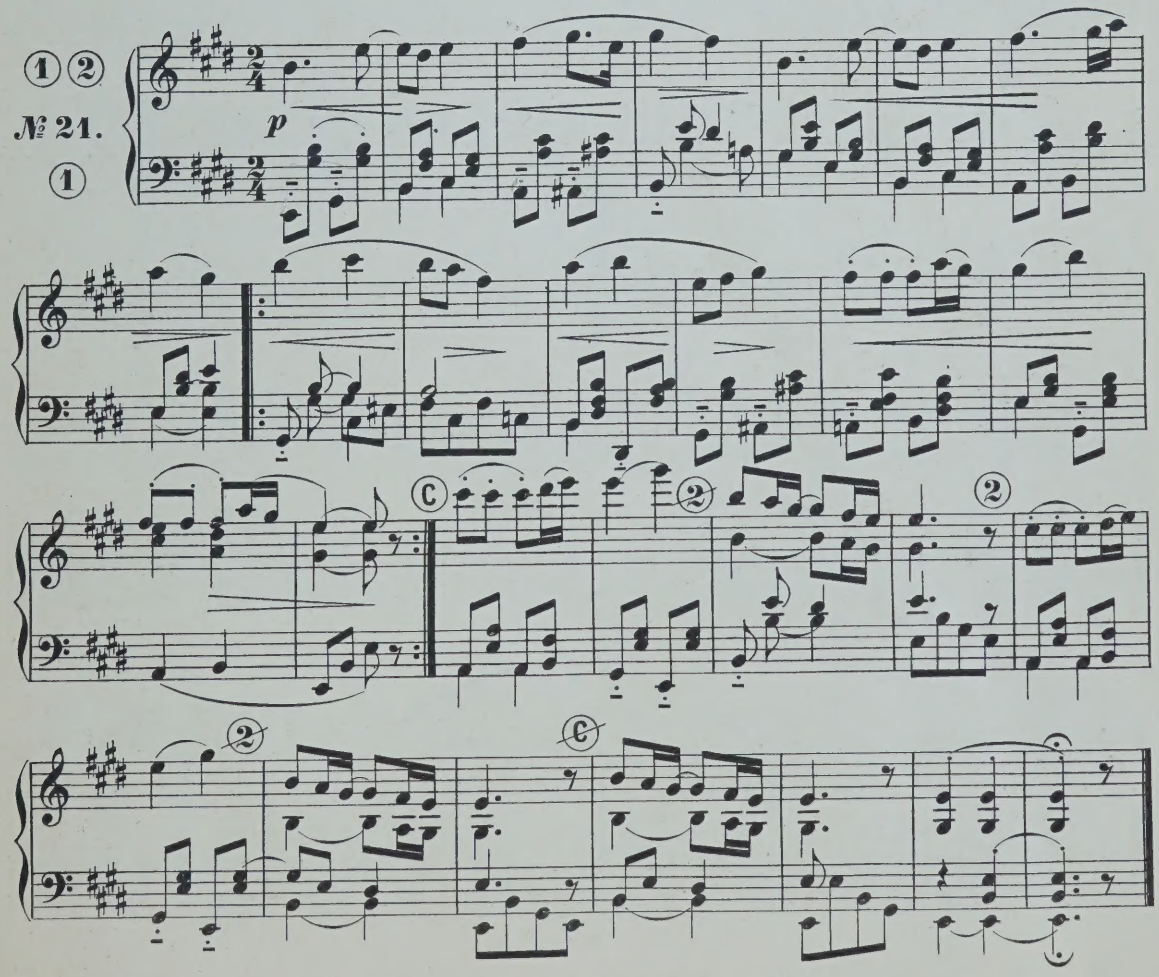
de la Sonate en Mi majeur.





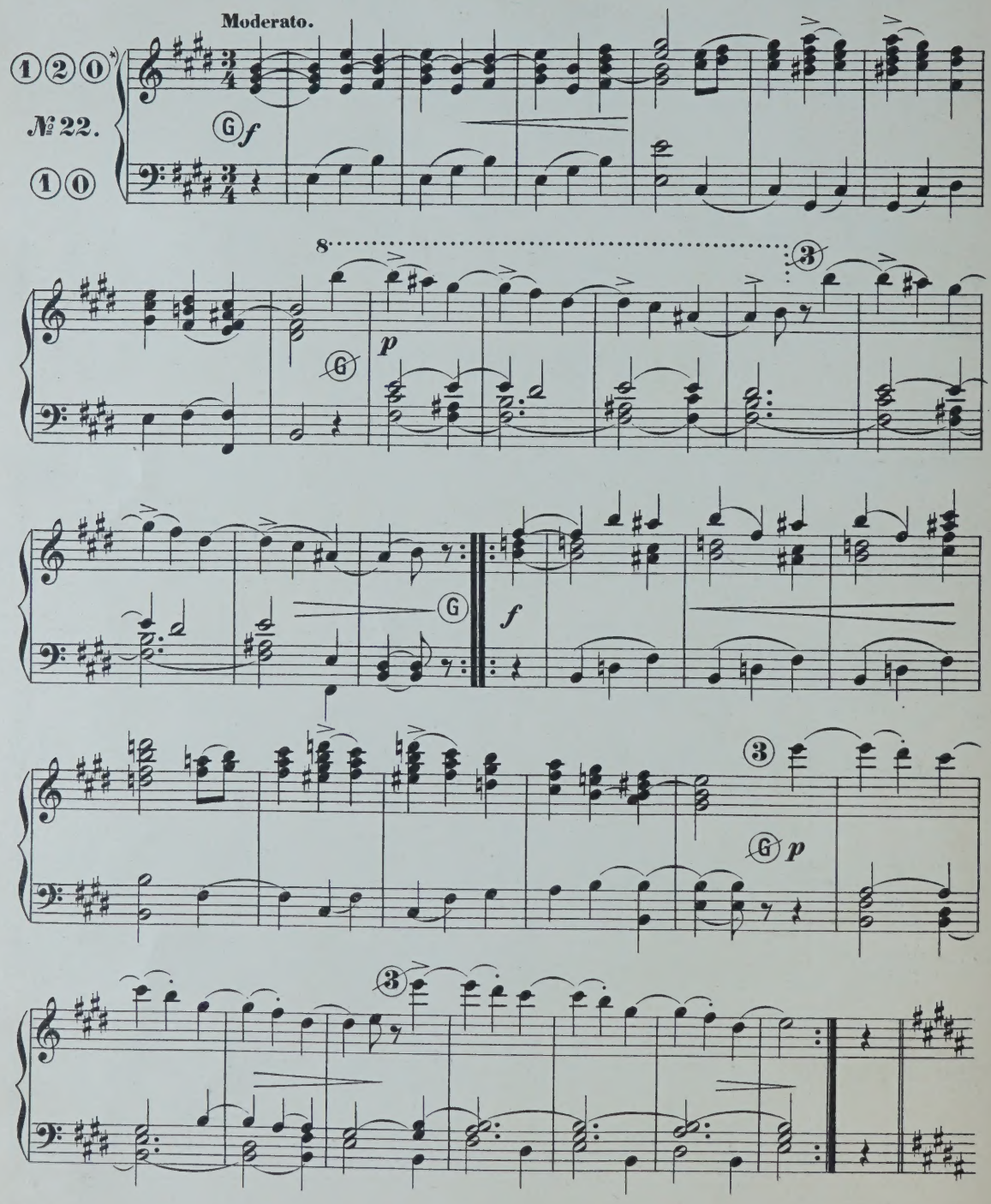
ALLEGRETTO QUASI ANDANTINO

de la Sonate en La mineur Op.164.

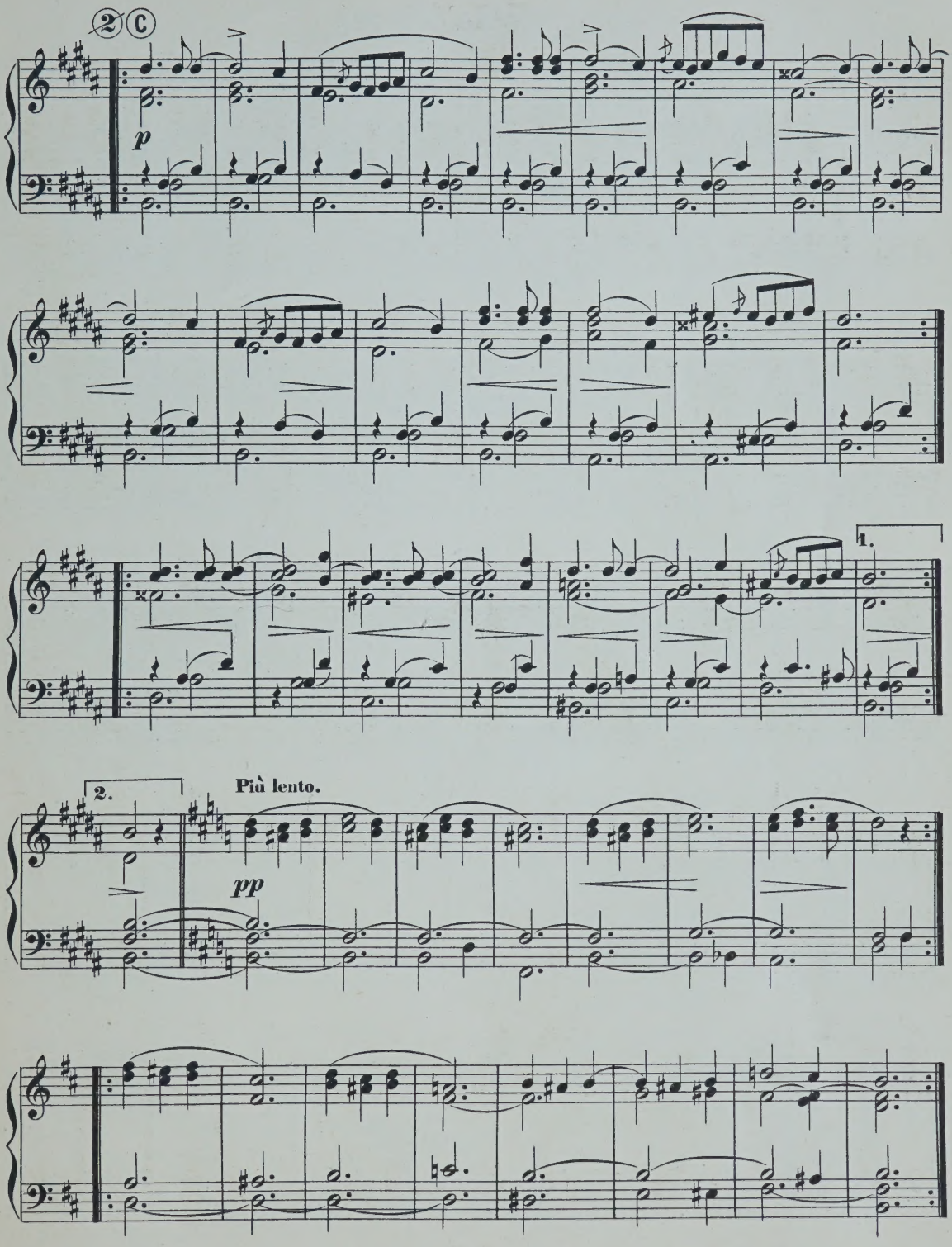


VALSE

Op.18.

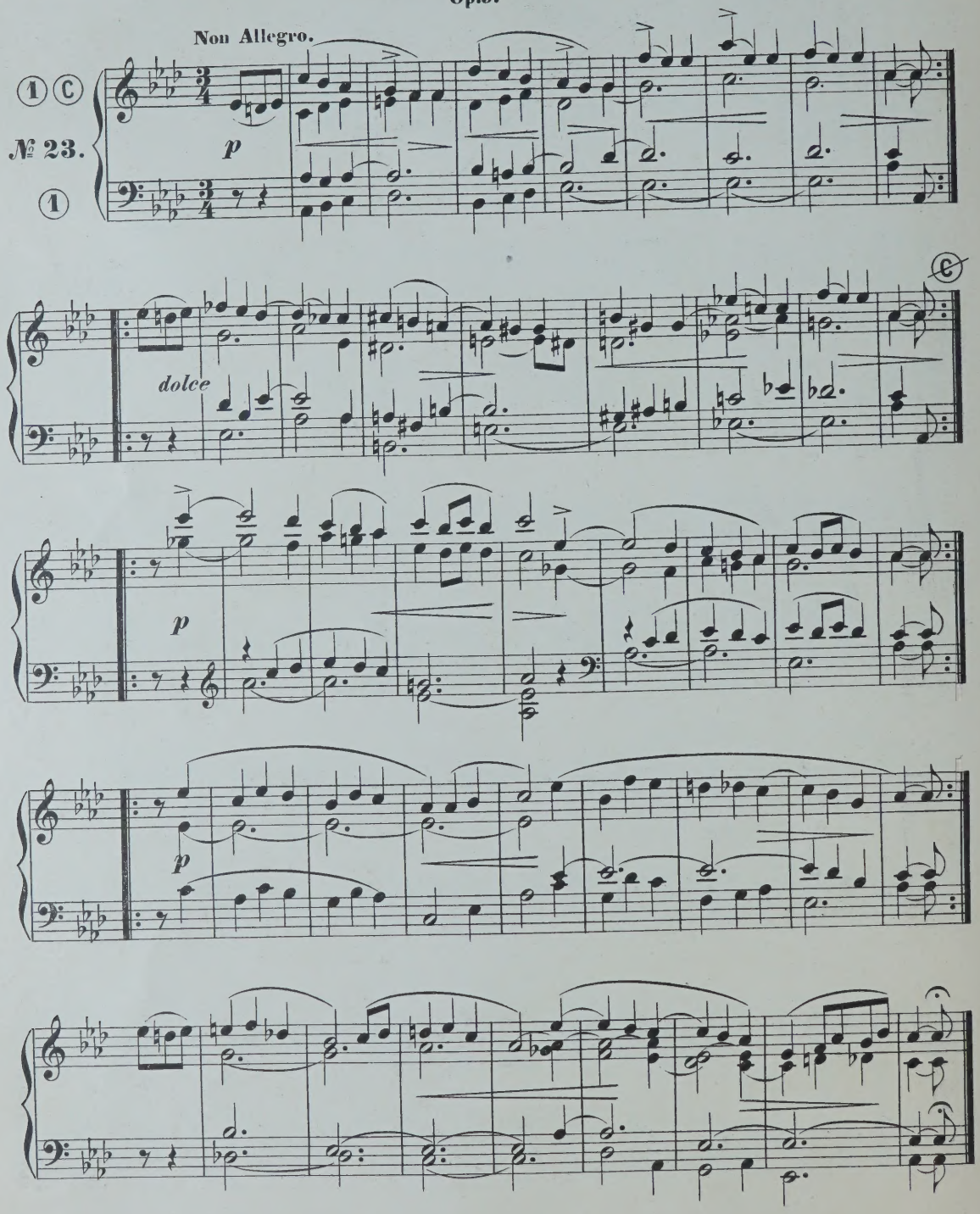


*) ③ *ad lib.*


2 C
p
1.
2.
Più lento.
pp

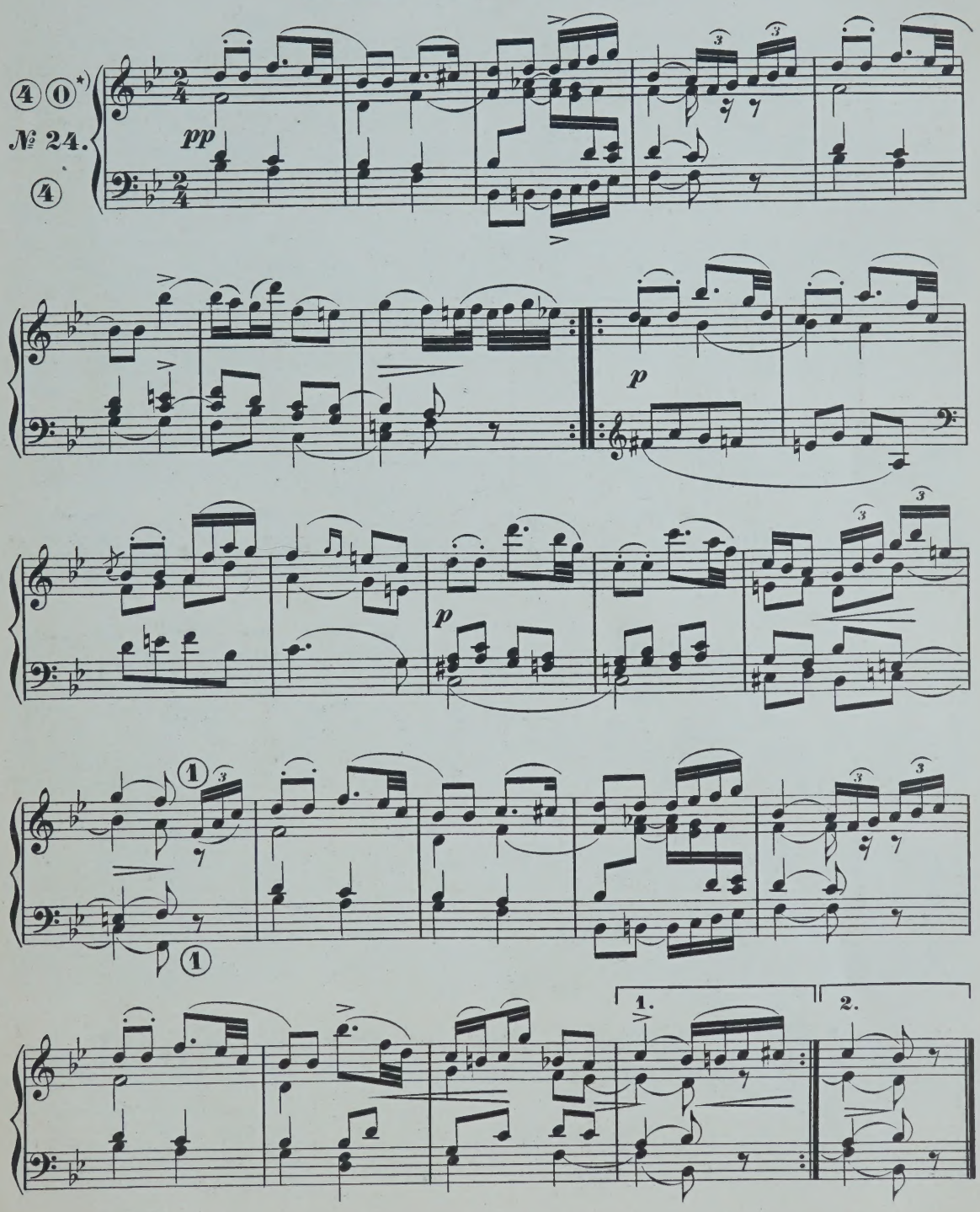
PREMIÈRES VALSES.

Op.9.



ANDANTE

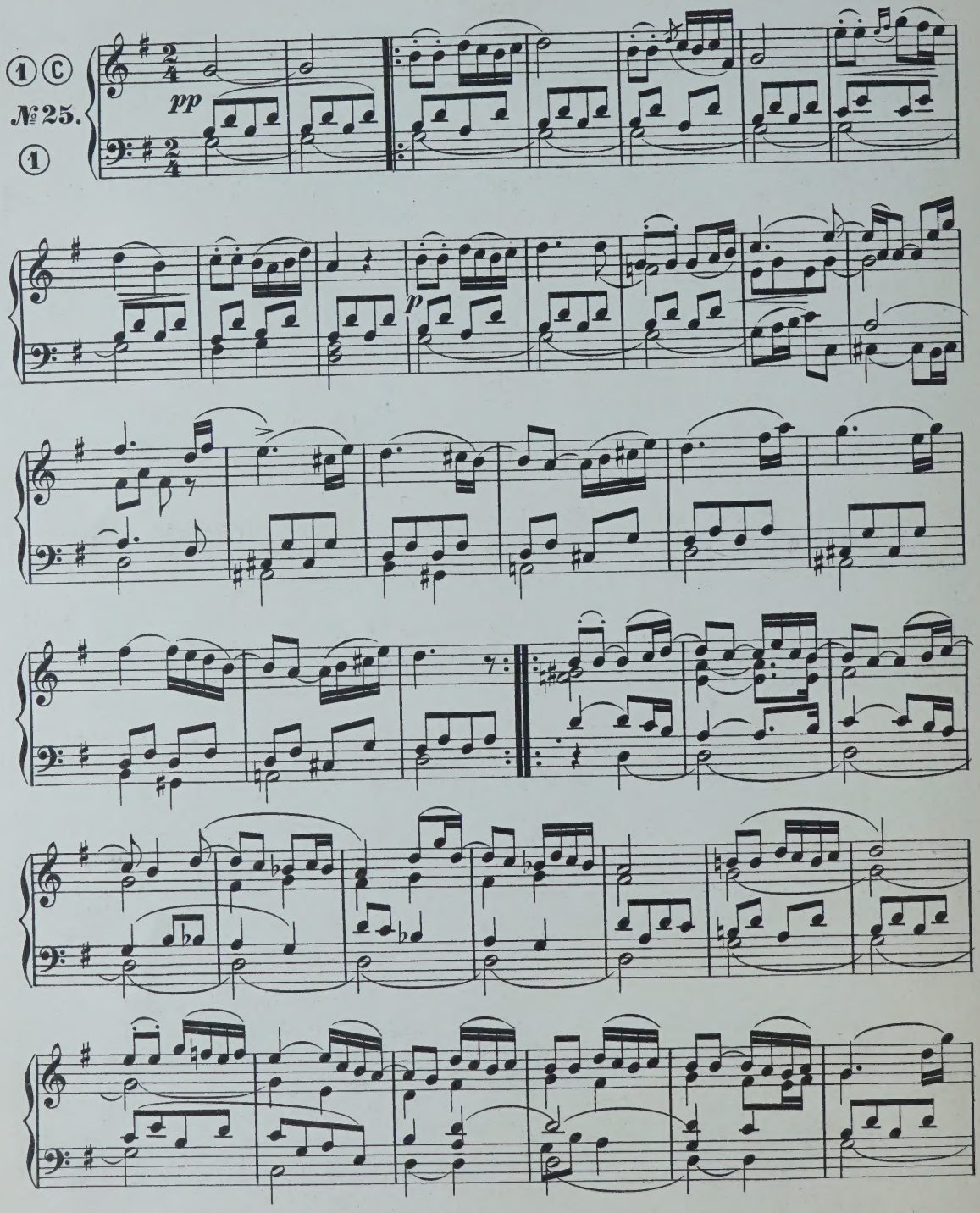
du Quatuor à Cordes en Sol mineur.

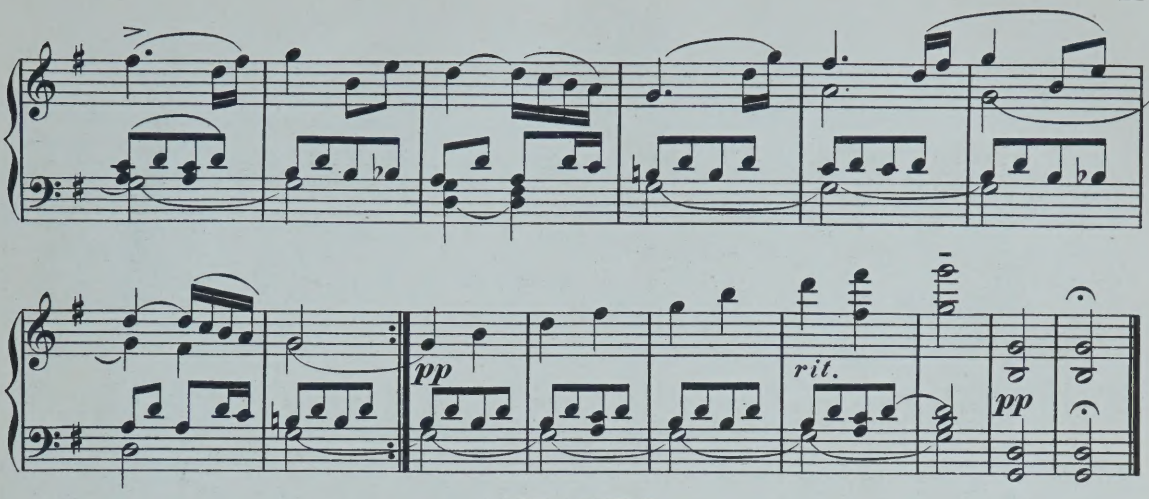


*) Ossia 1 0 / 1

ANDANTE

du Ballet de Rosemonde.

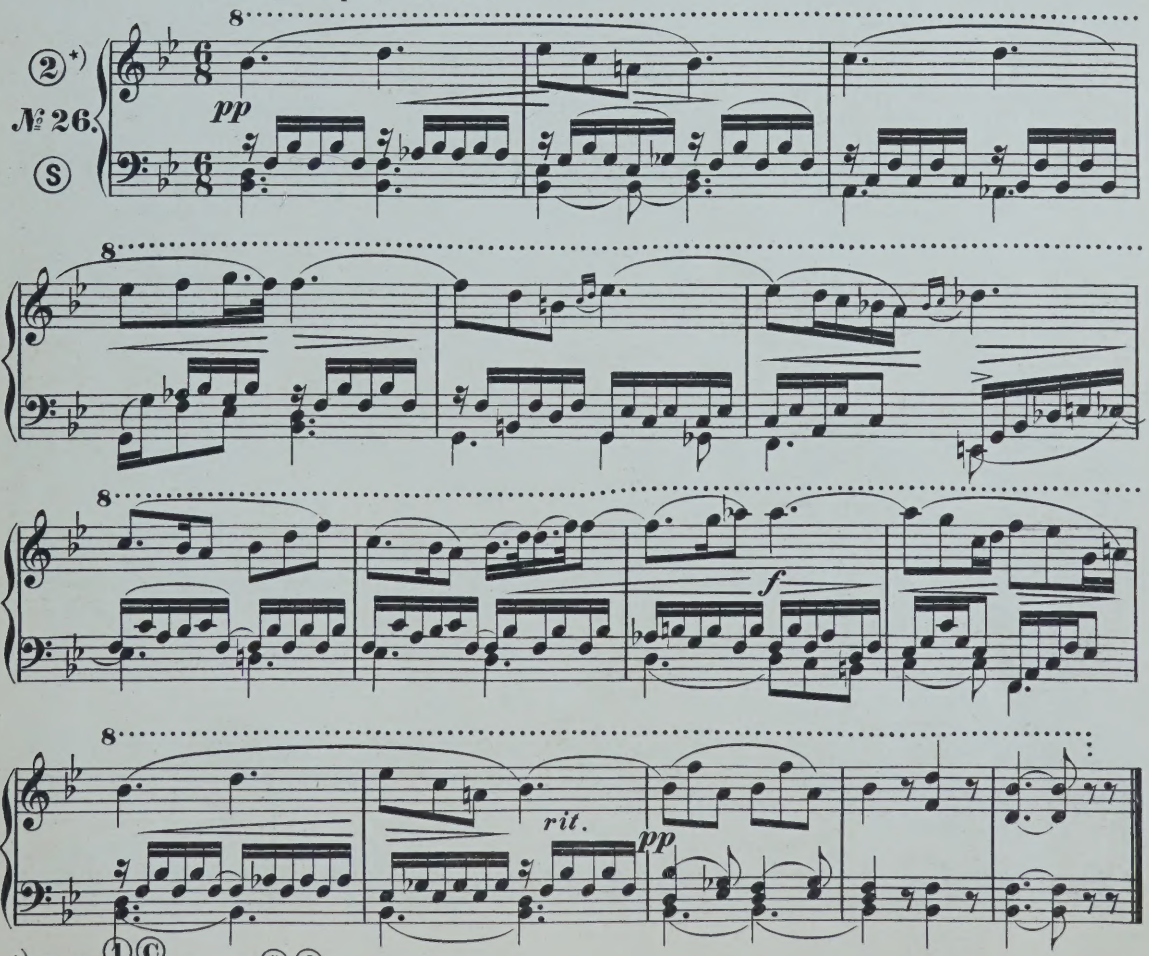




ANDANTE

de l'Octuor Op. 166.

Andante, un poco mosso.



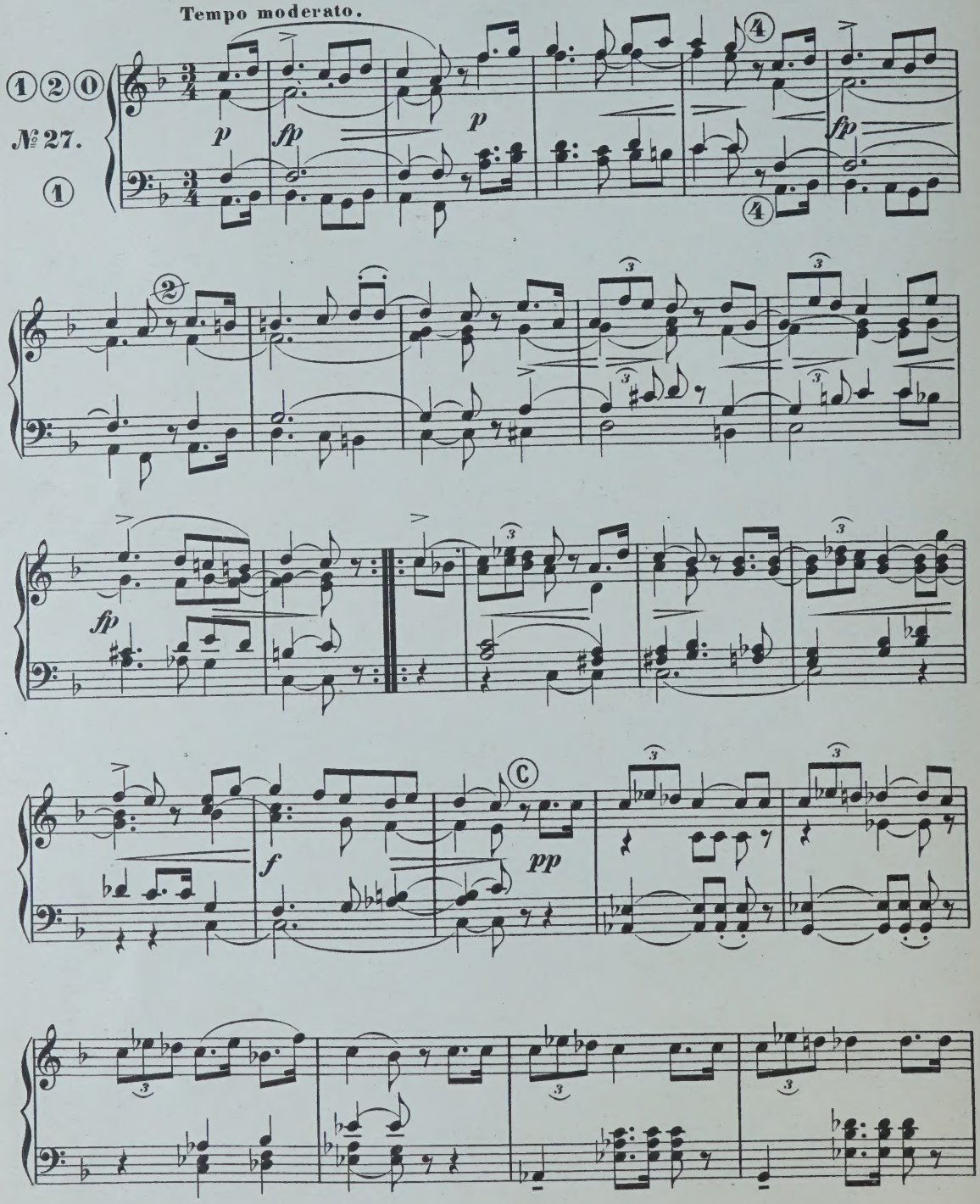
№ 26.

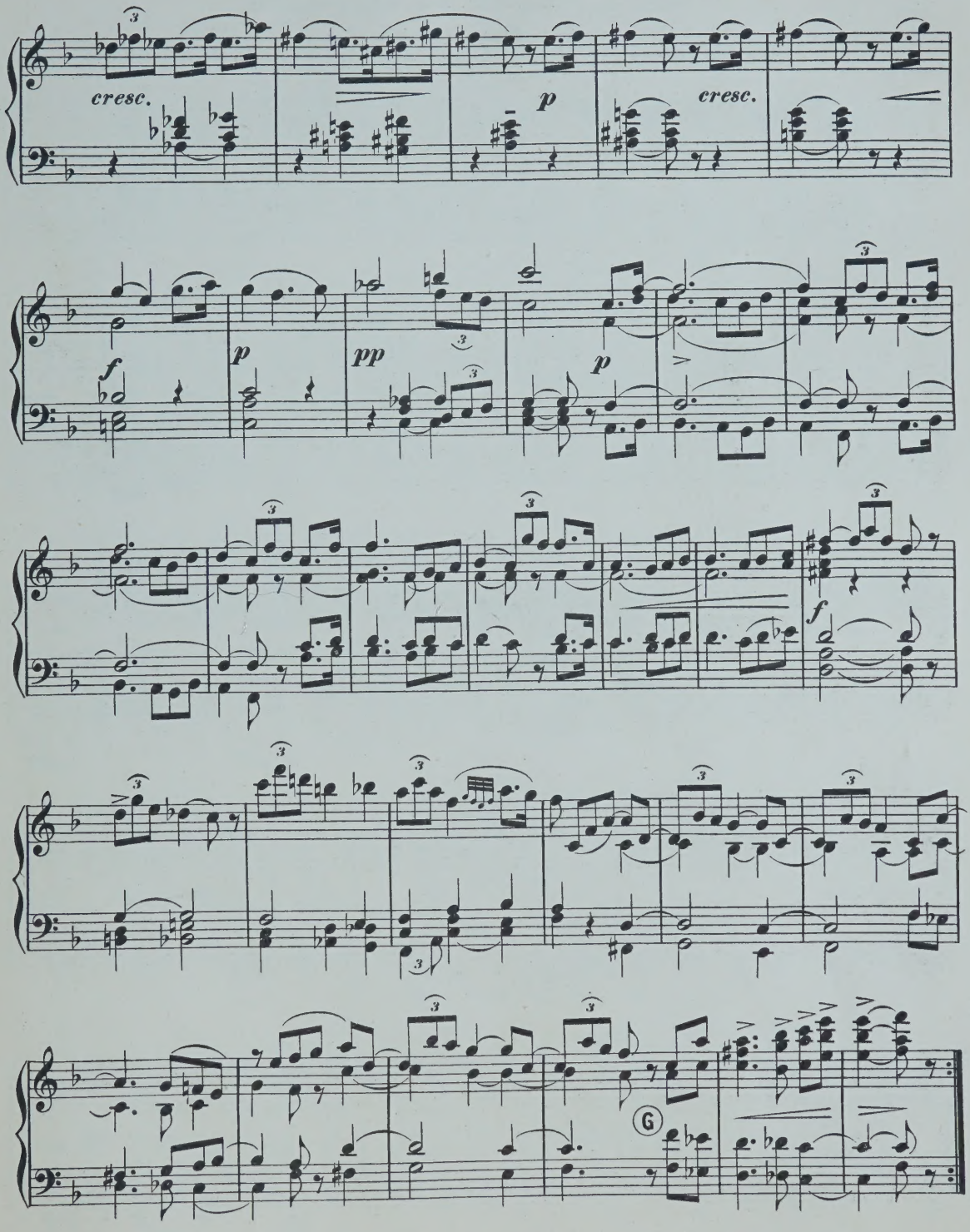
*) Ossia ① Ⓒ ① ancora ④ ⓪

MENUET

de l'Octuor Op. 166.

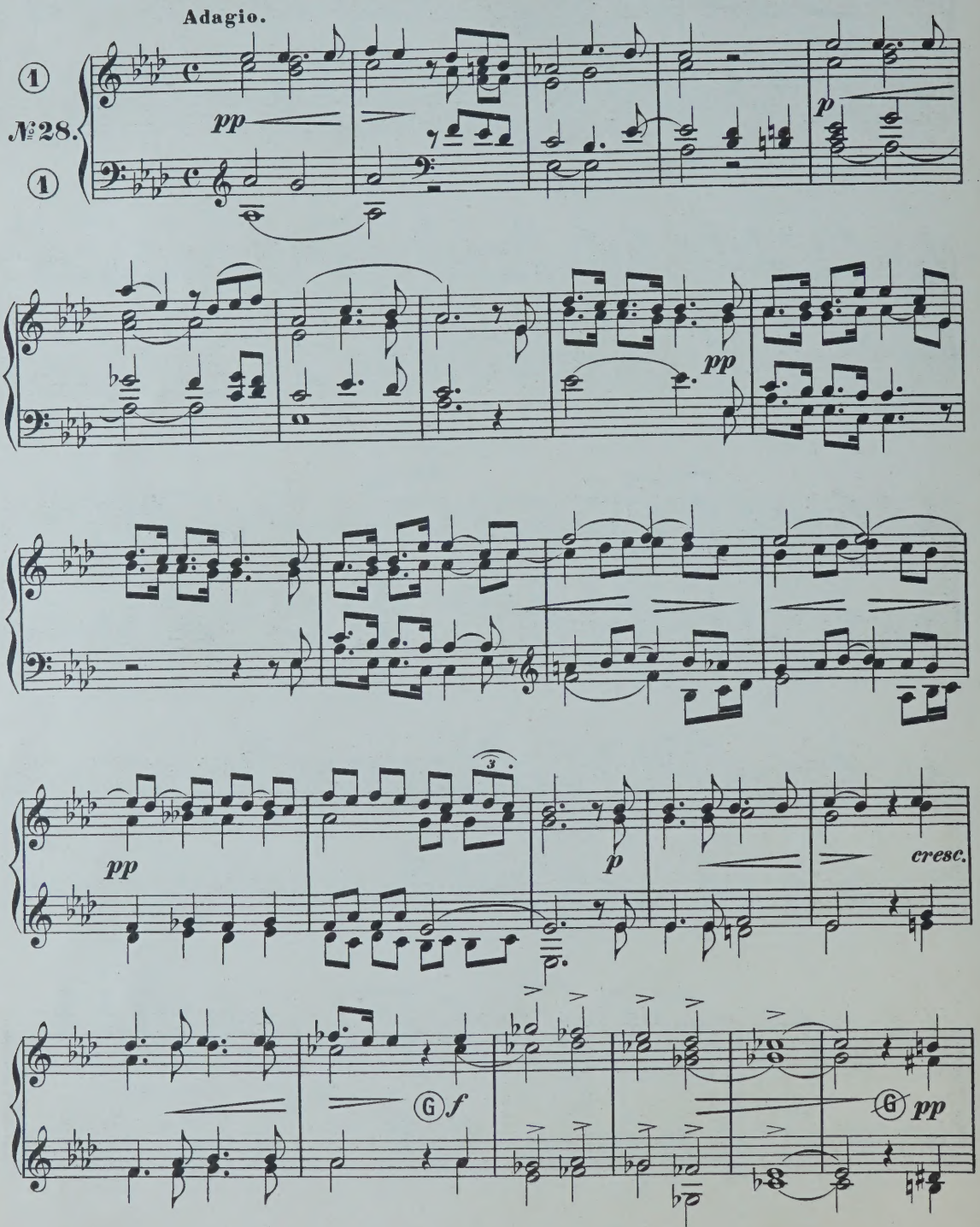
Tempo moderato.

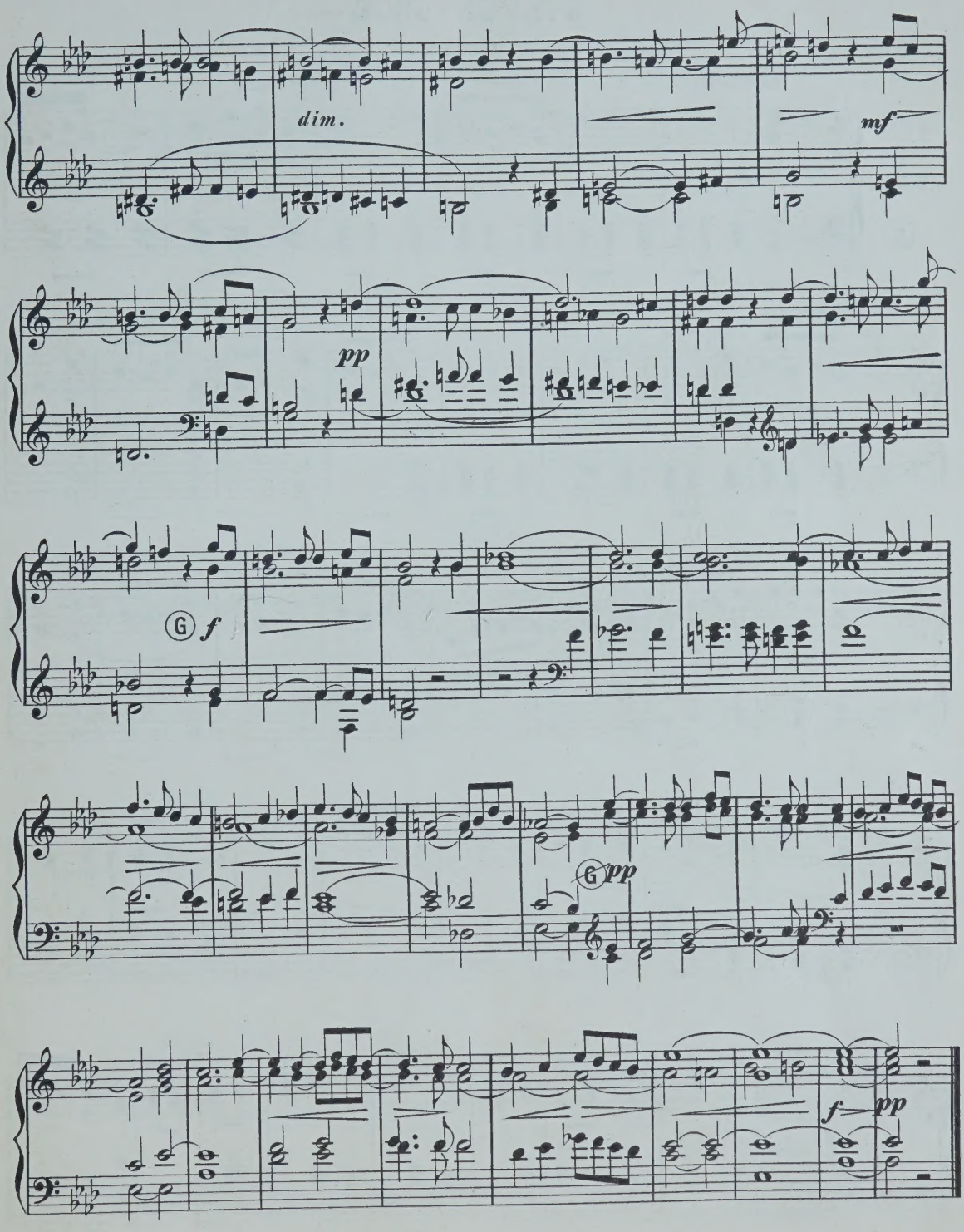



cresc.
p
cresc.
f
p
pp
p
f
G

GOTT, MEINE ZUVERSICHT.

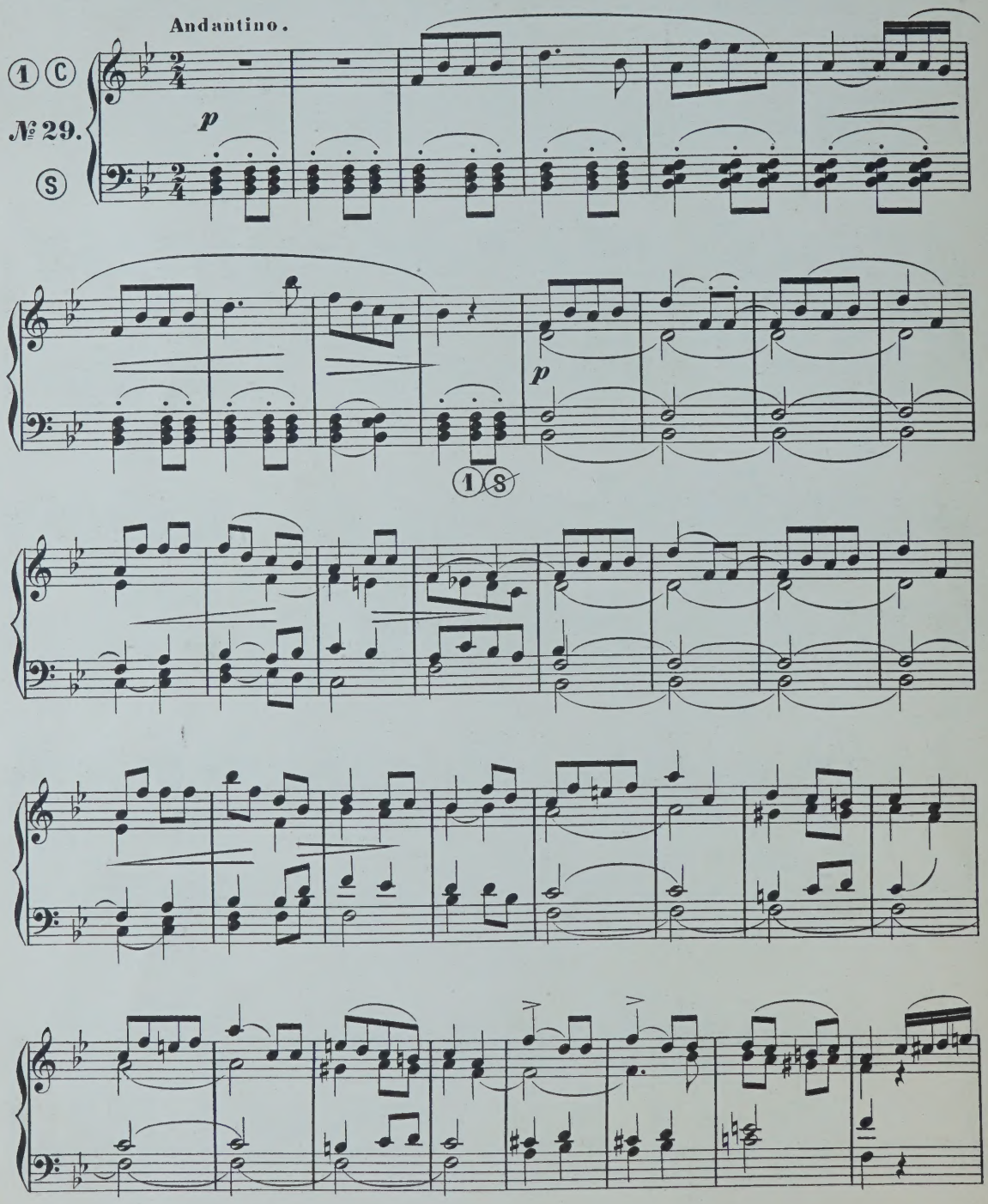
Frauen-Chor.

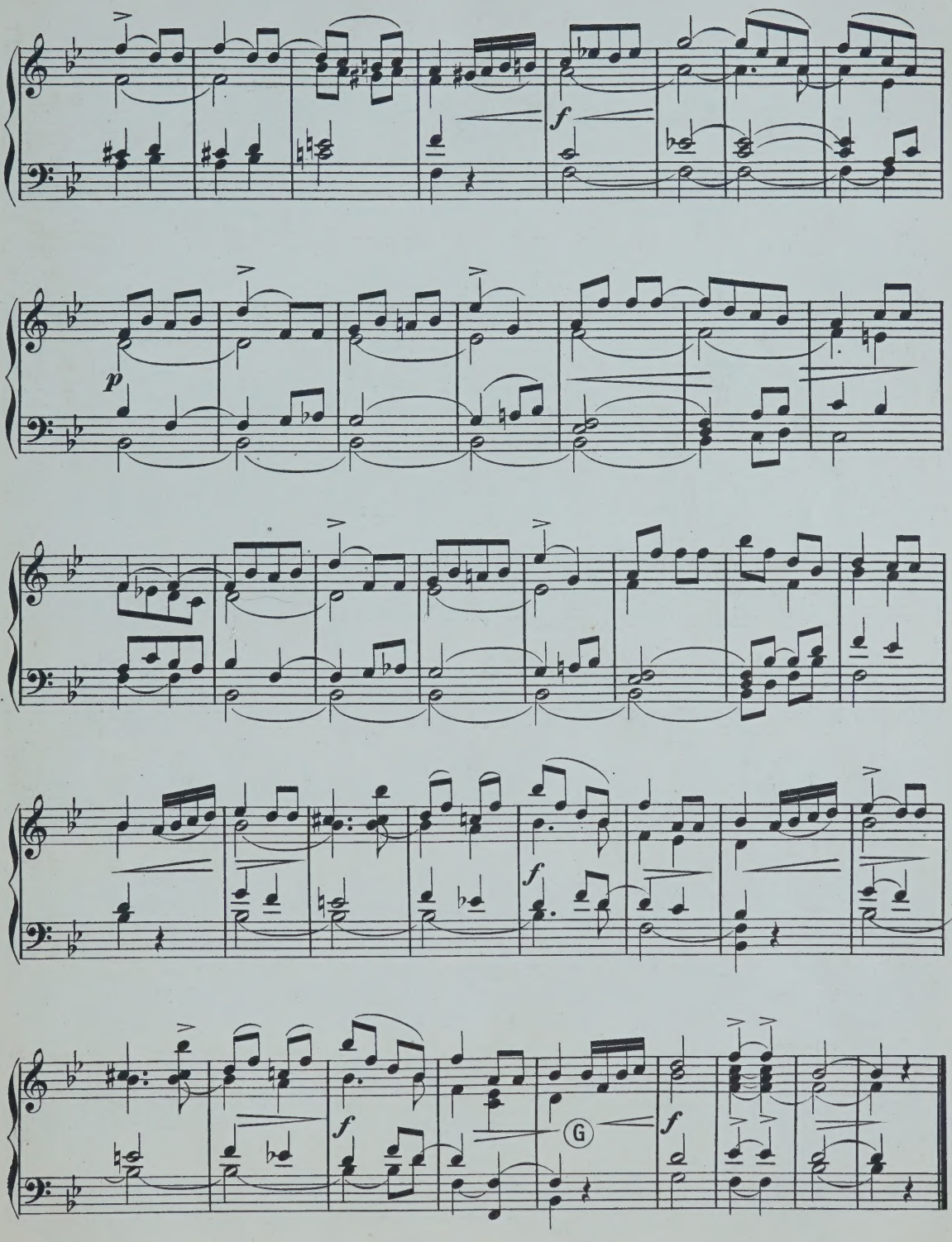



dim.
mf
pp
Ⓖ f
Ⓖ pp
f
pp

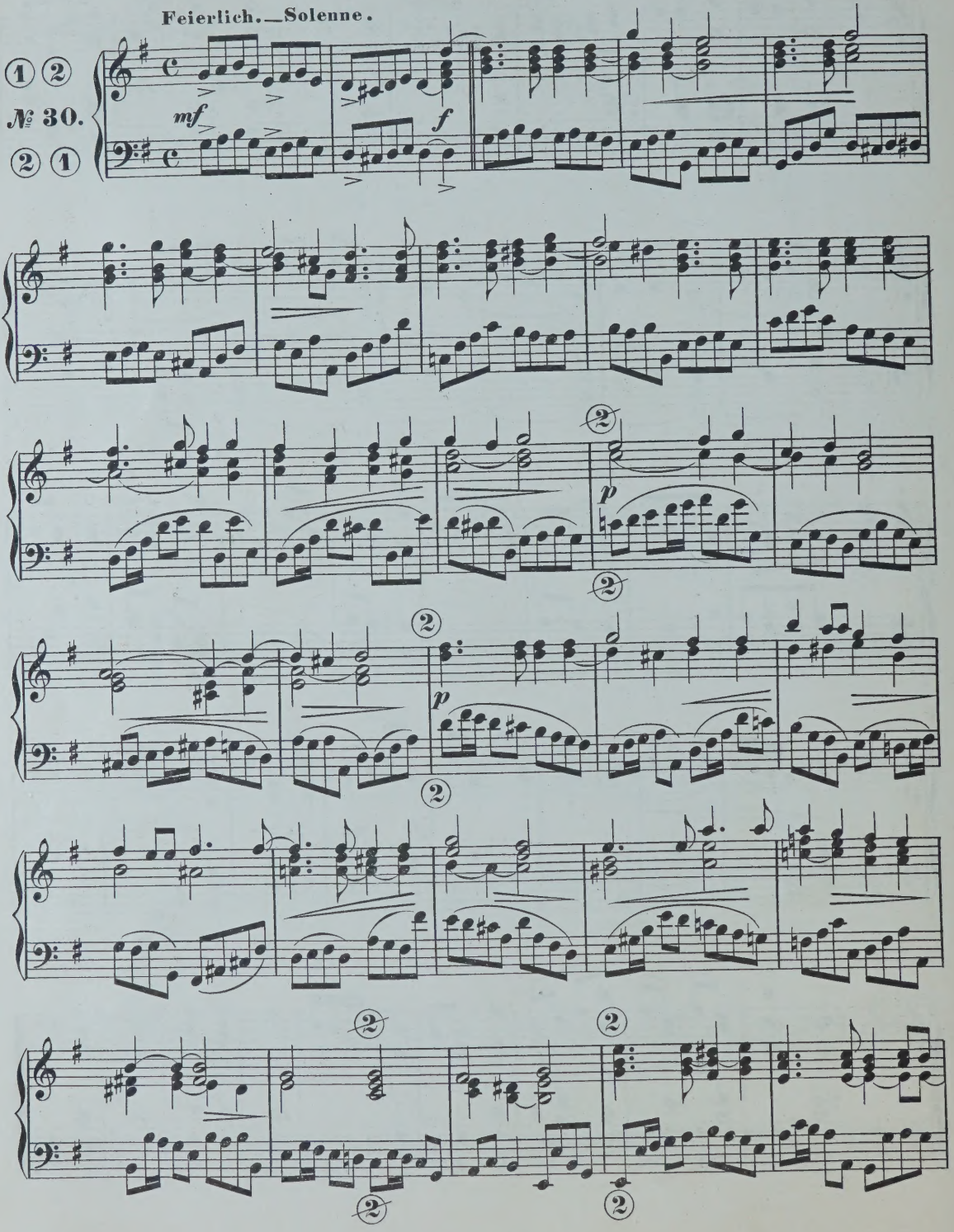
HIRTEN-CHOR

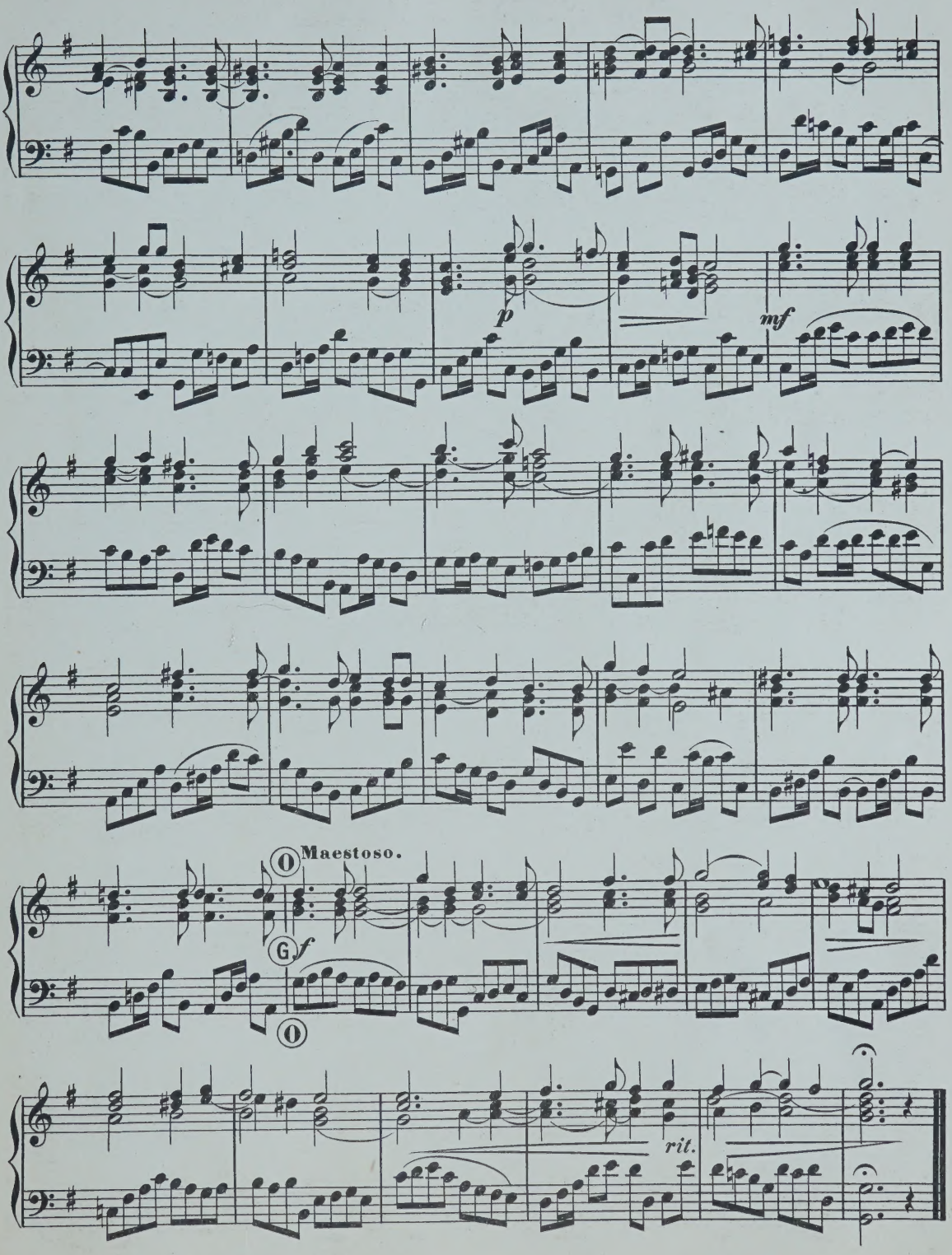
aus: Rosamunde.



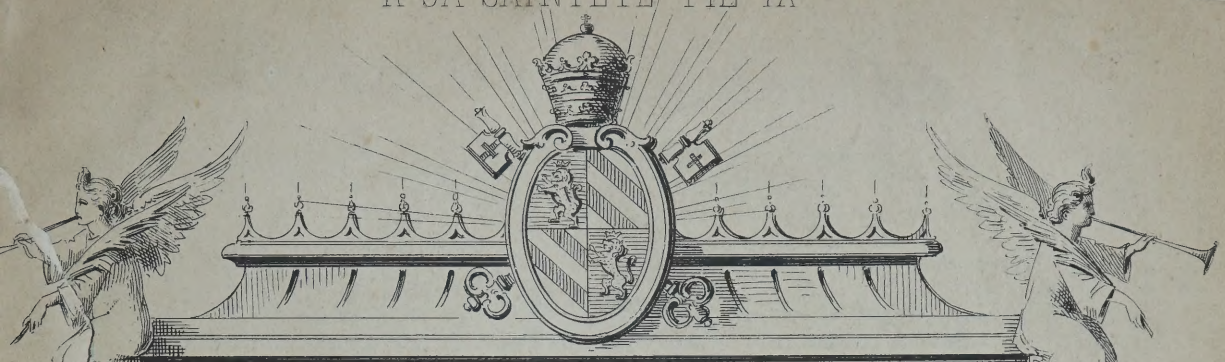

f
p
f
f
G
f

DAS GROSSE HALLELUJAH.




p
mf
Maestoso.
f
rit.

A SA SAINTETÉ PIE IX



L'ORGANISTE CATHOLIQUE

2me VOLUME

ANTIENNES, VERSETS,
MARCHES, PROCESSIONS,
PRÉLUDES.

PAR

RENAUD de VILBAC

Braunschweig:
HENRY LITOLFF'S VERLAG.

PARIS,
ENOCH PÈRE & FILS
27, Boul.d des Italiens.

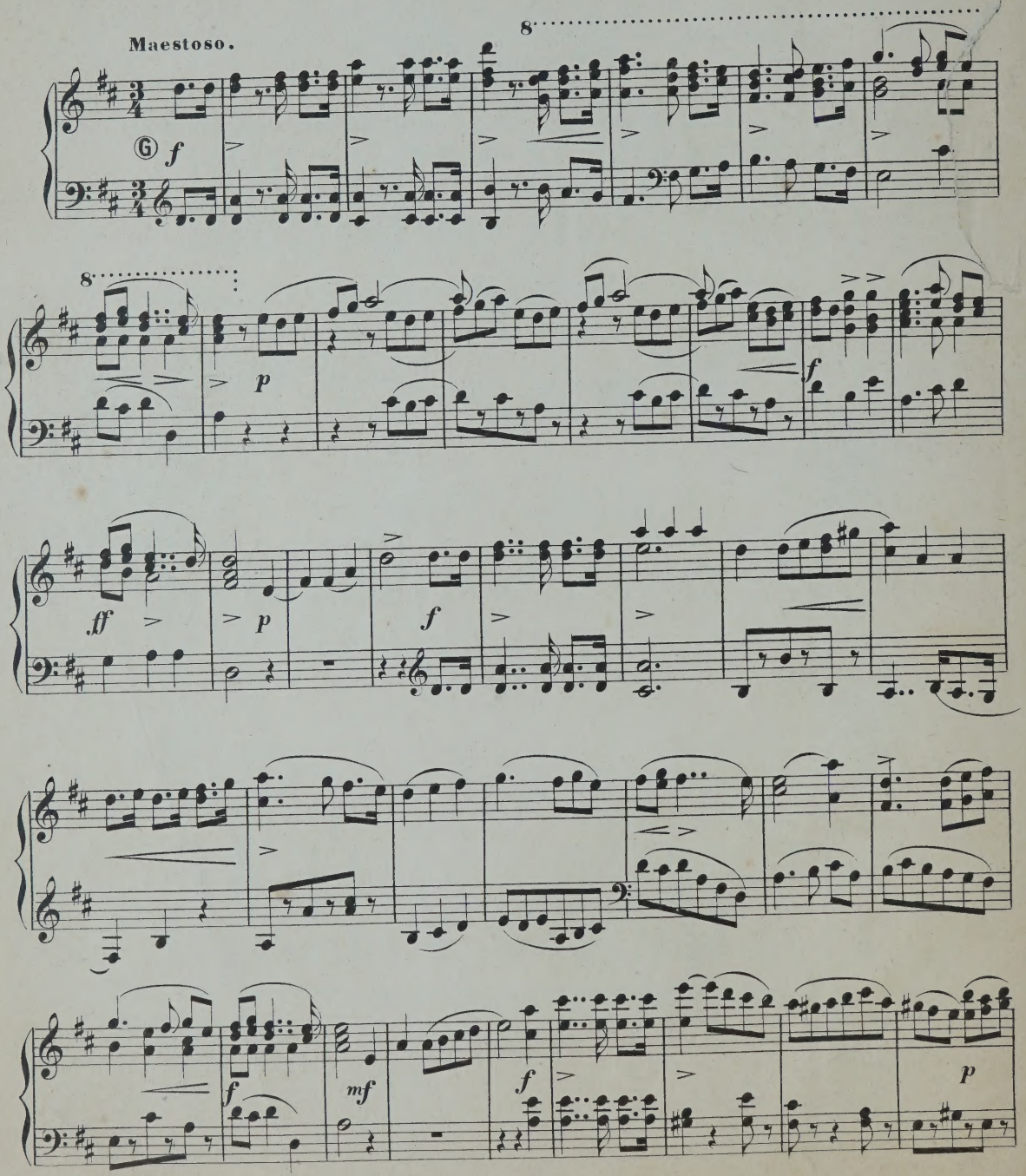
LONDON
ENOCH & SONS
19, Holles Street W.

№ 1.

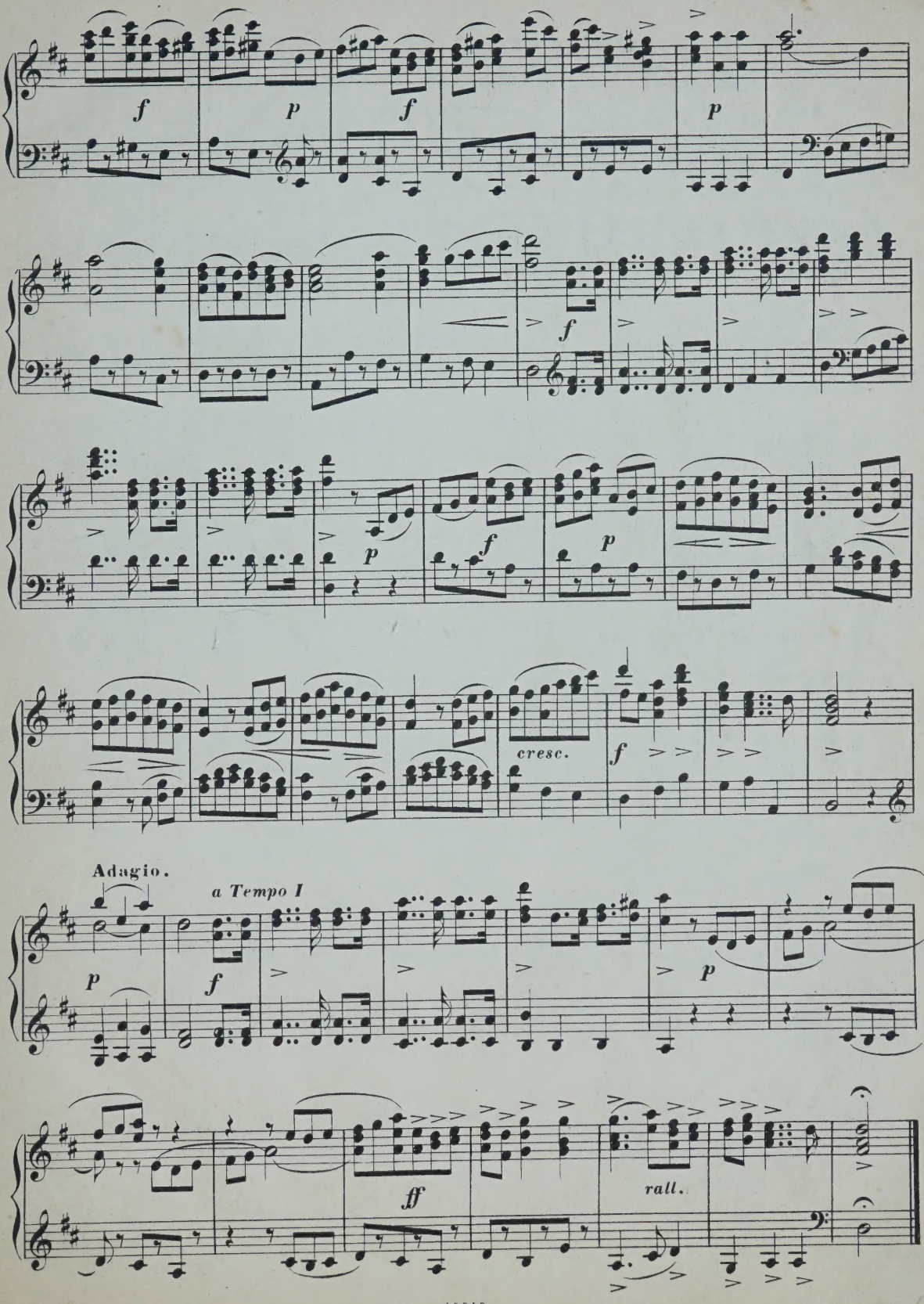
PREMIÈRE RENTRÉE DE PROCESSION.

(HAENDEL.)

The Trumpets Shall Sound.



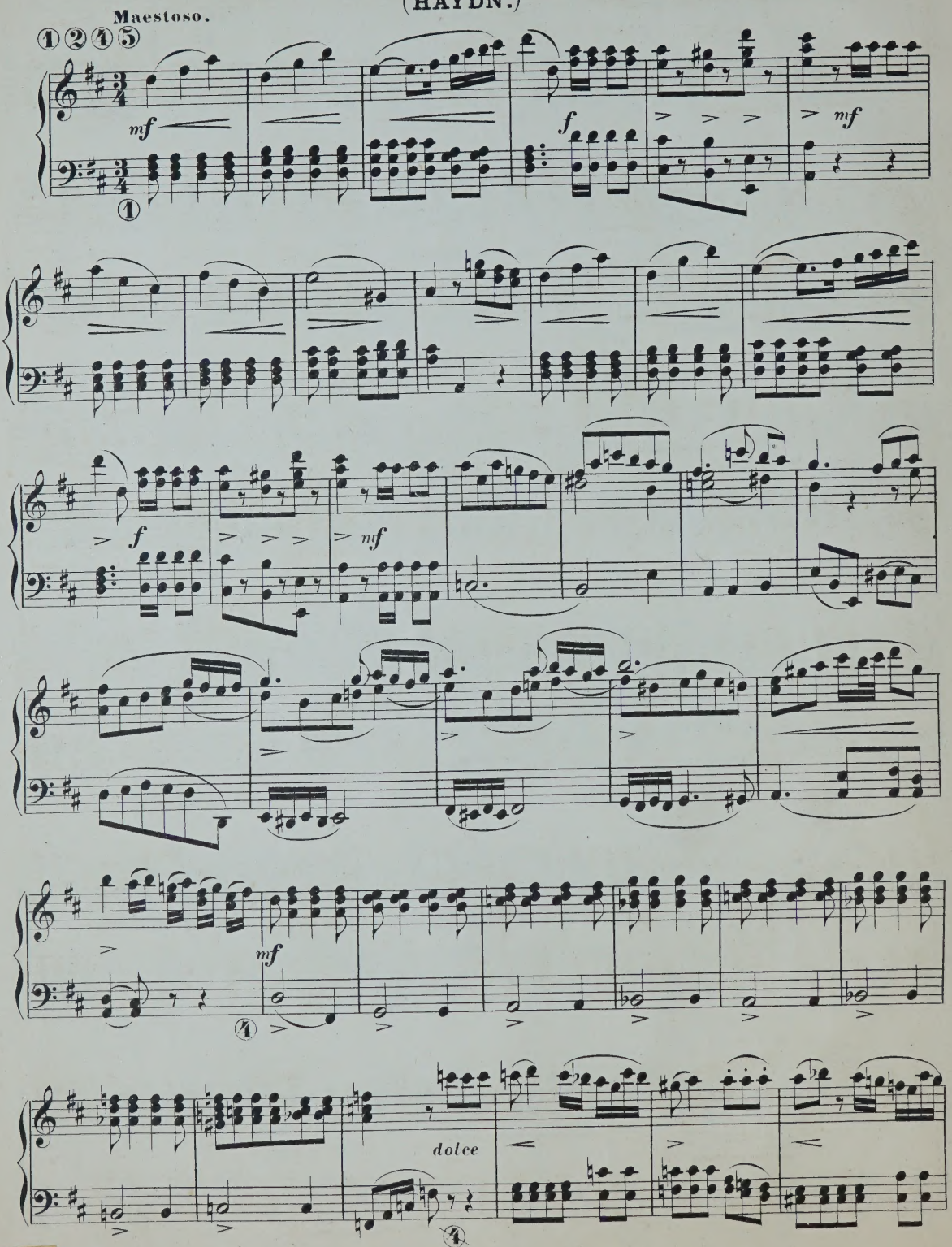
Stich und Druck von Henry Litolff's Verlag in Braunschweig

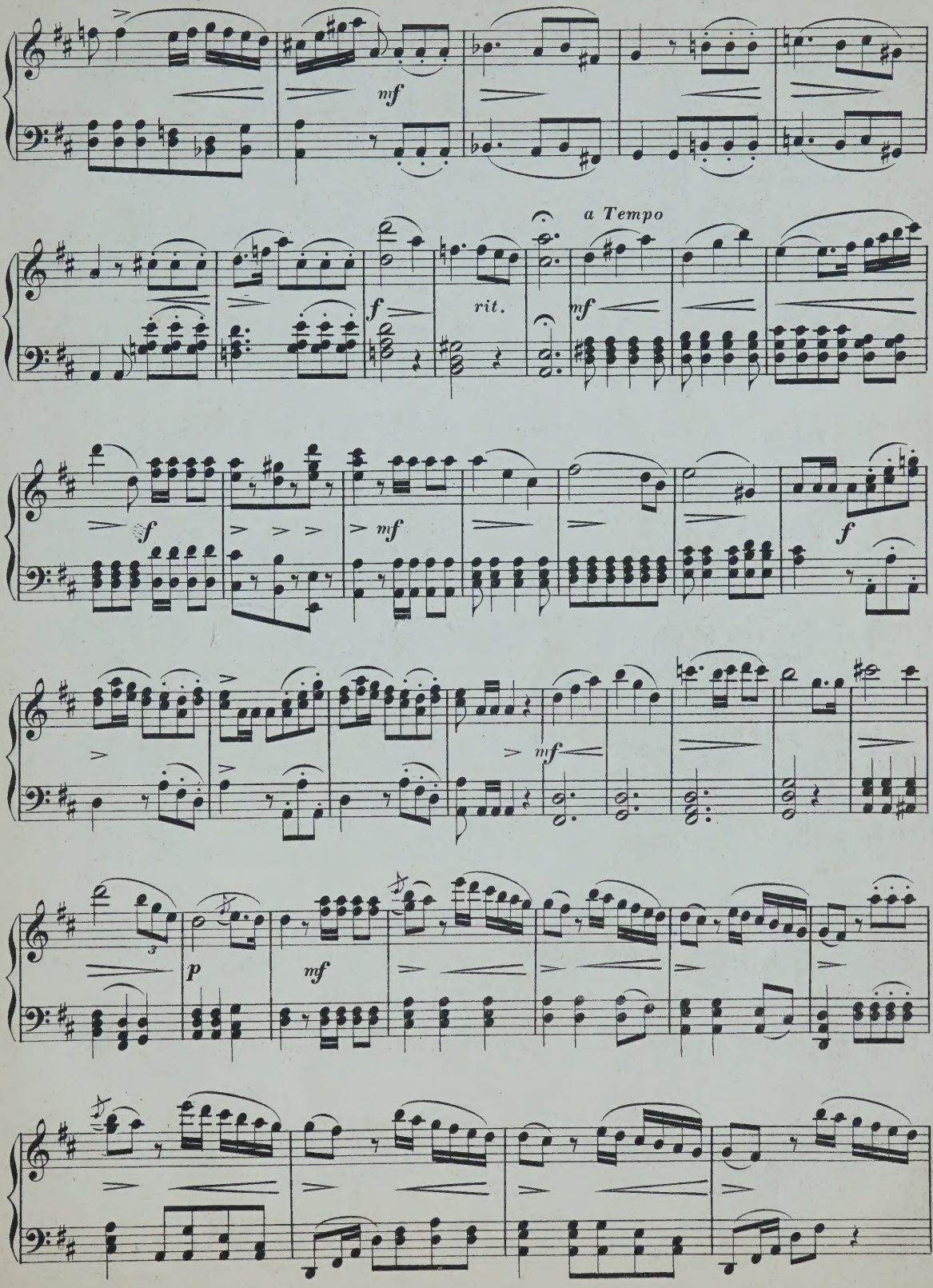

f
p
f
p
f
p
f
p
cresc.
f
Adagio.
a Tempo I
p
f
p
ff
rall.

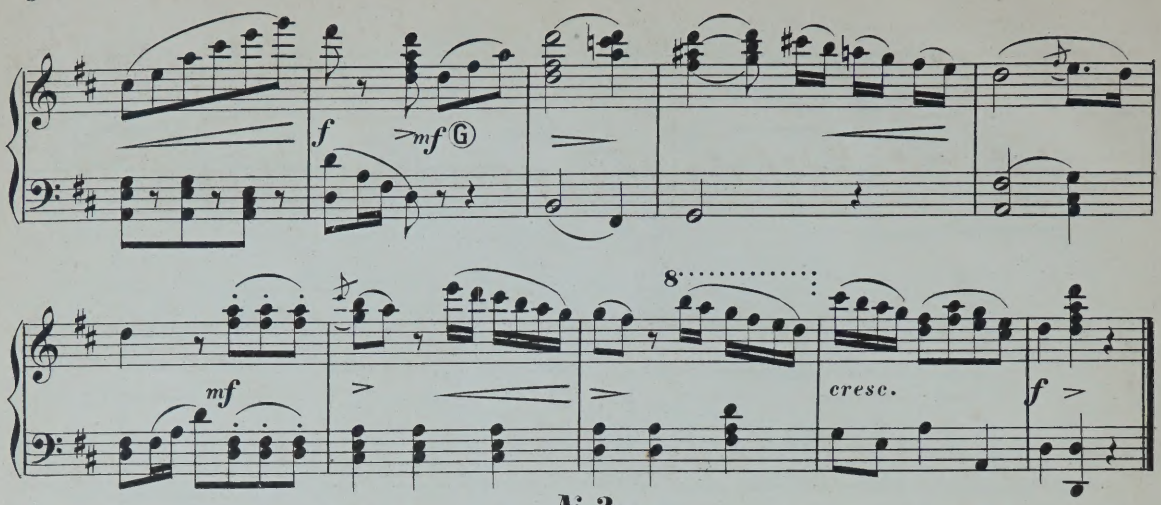
N° 2.

DEUXIÈME RENTRÉE DE PROCESSION.

(HAYDN.)




mf
a Tempo
f
rit.
mf
f
mf
f
mf
p
mf

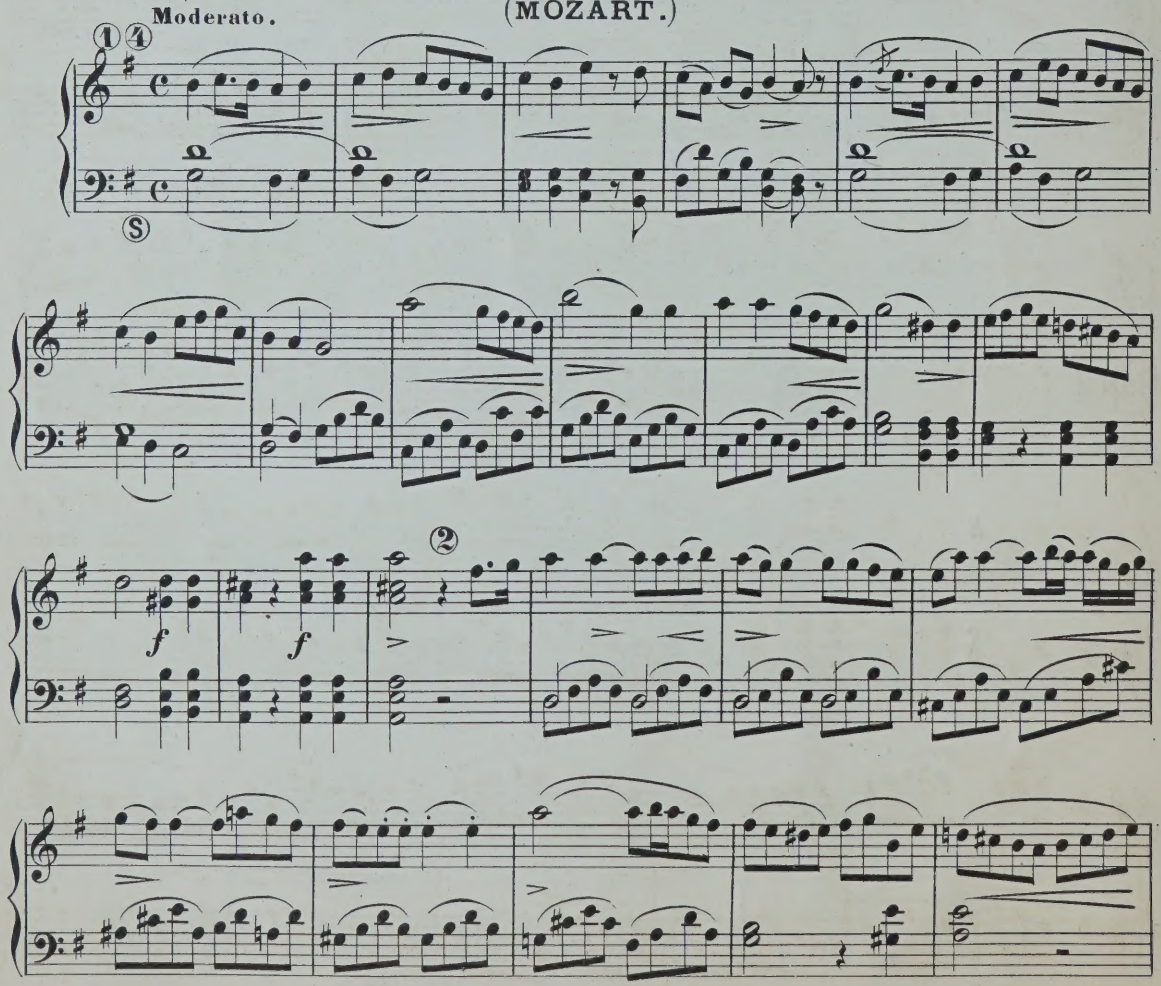


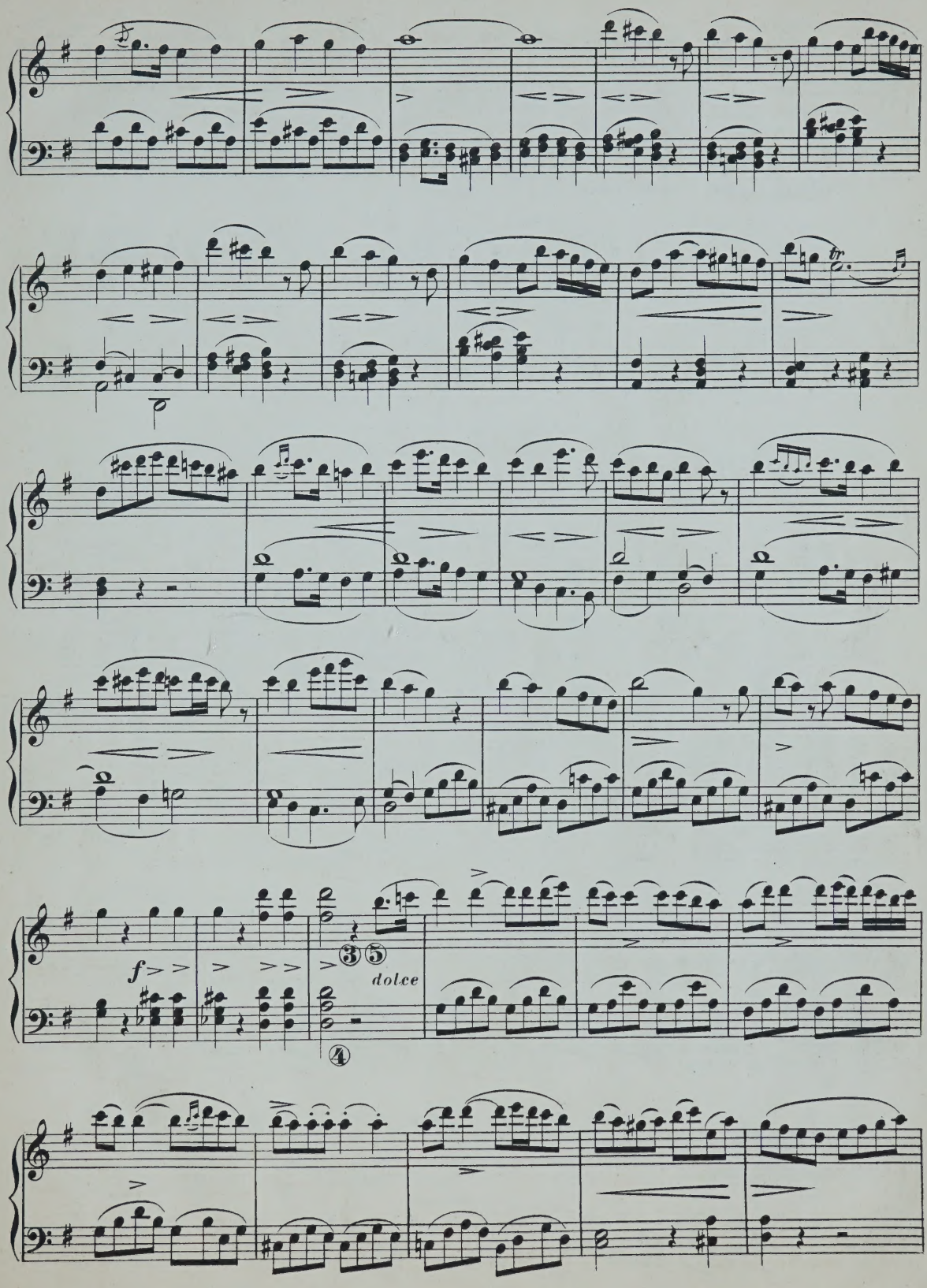
№ 3.

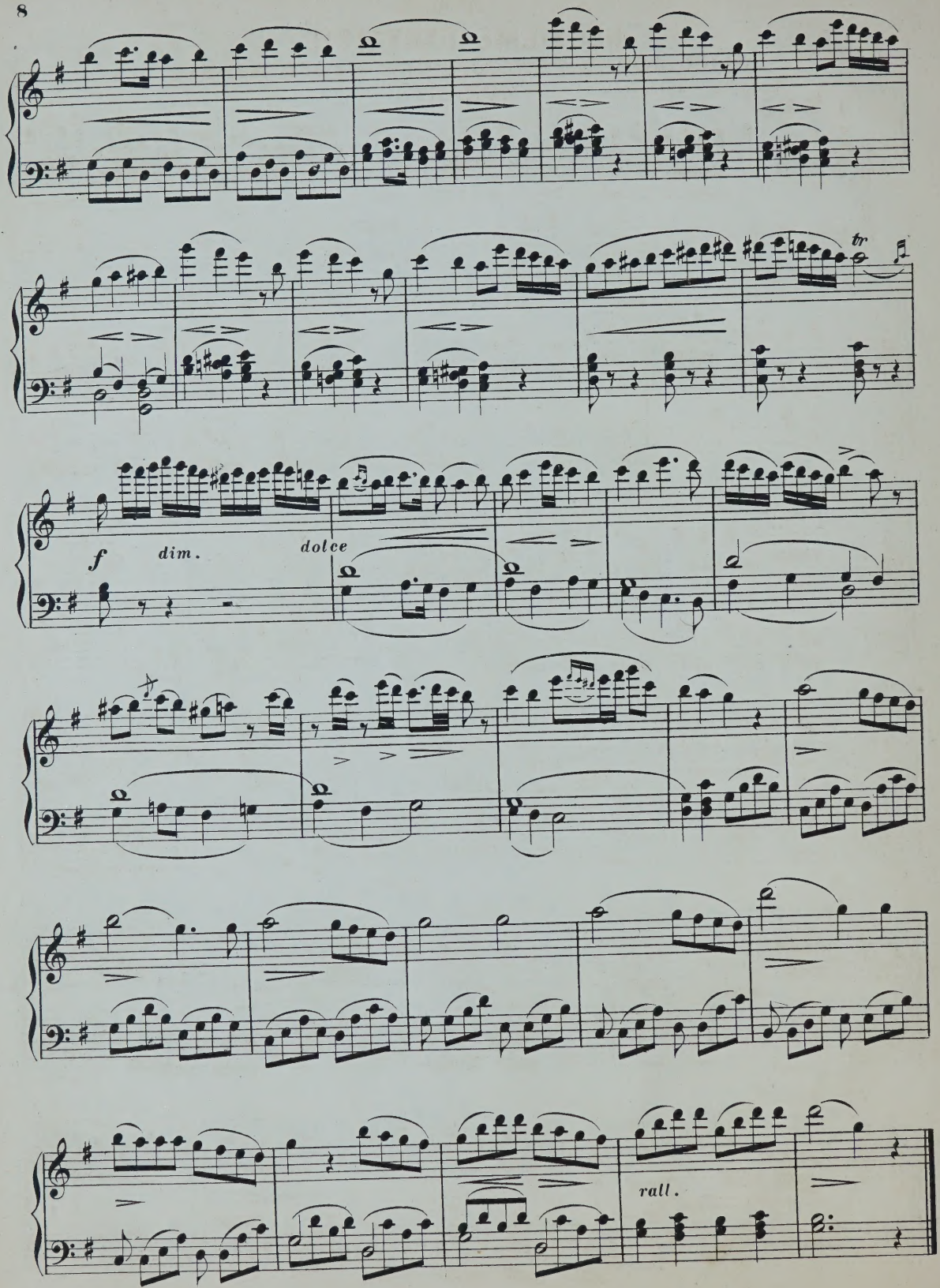
PREMIÈRE FANTAISIE

POUR JOUER PENDANT UNE MESSE BASSE.

(MOZART.)




f
dolce

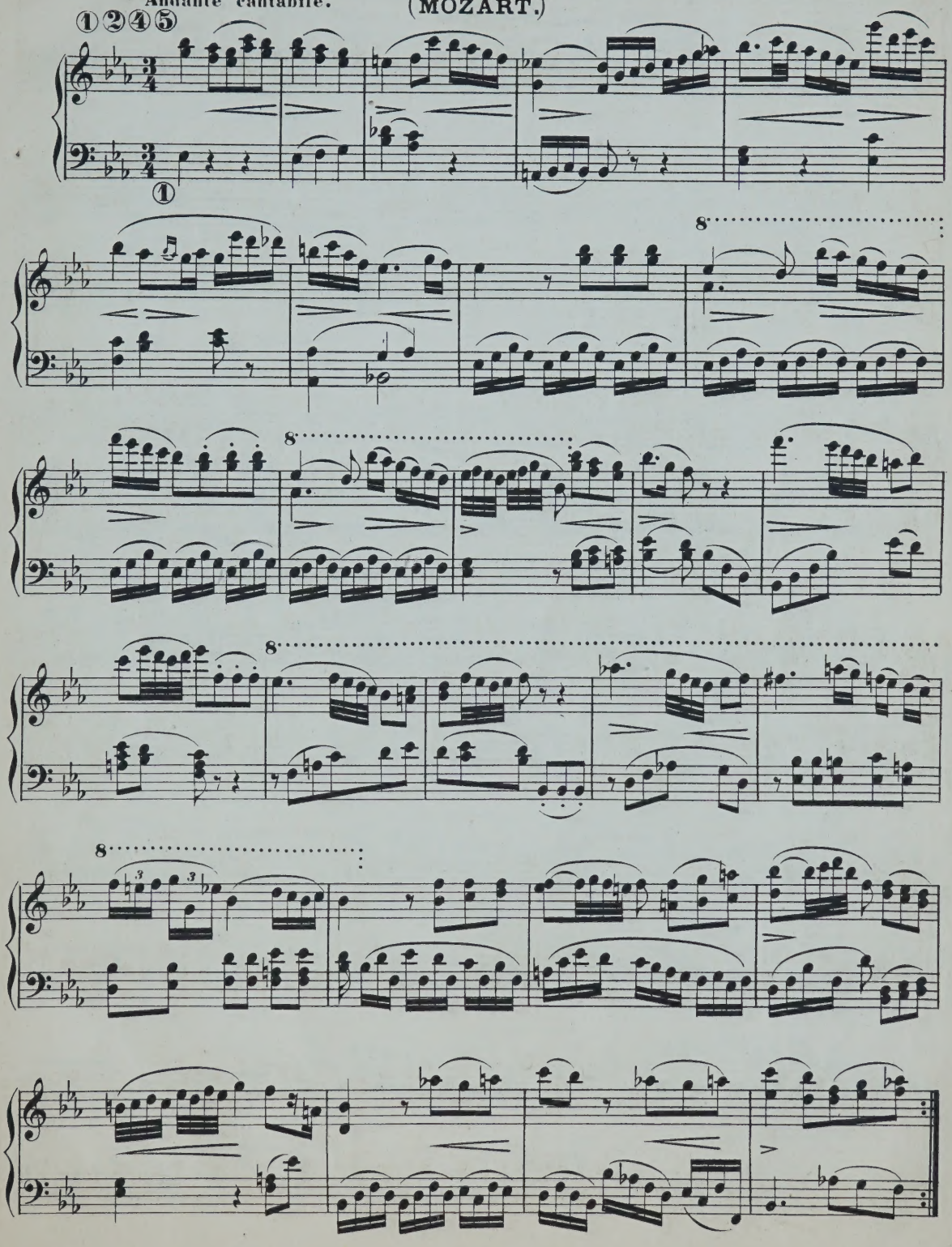

tr
f
dim.
dolce
rall.

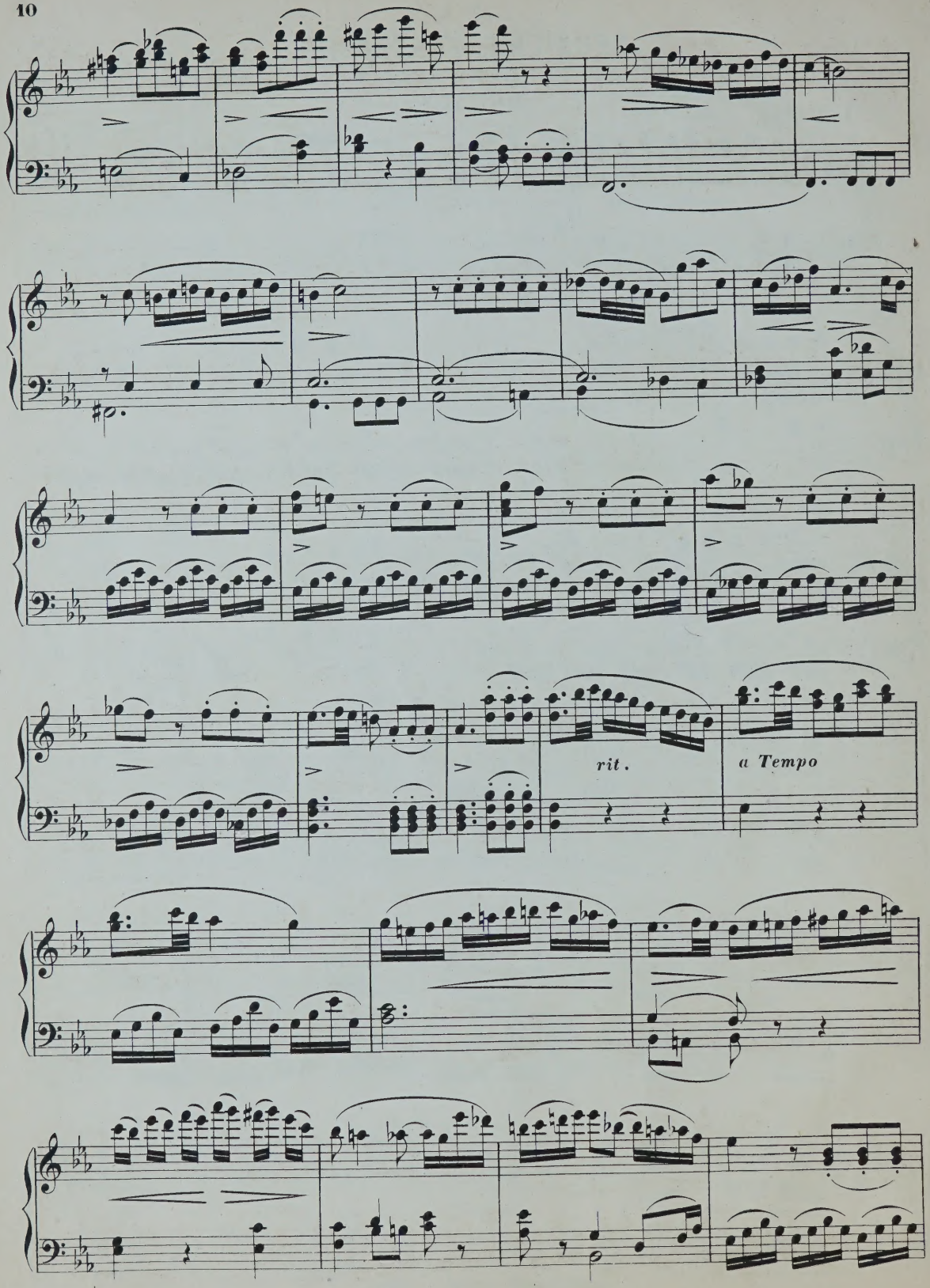
№ 4.

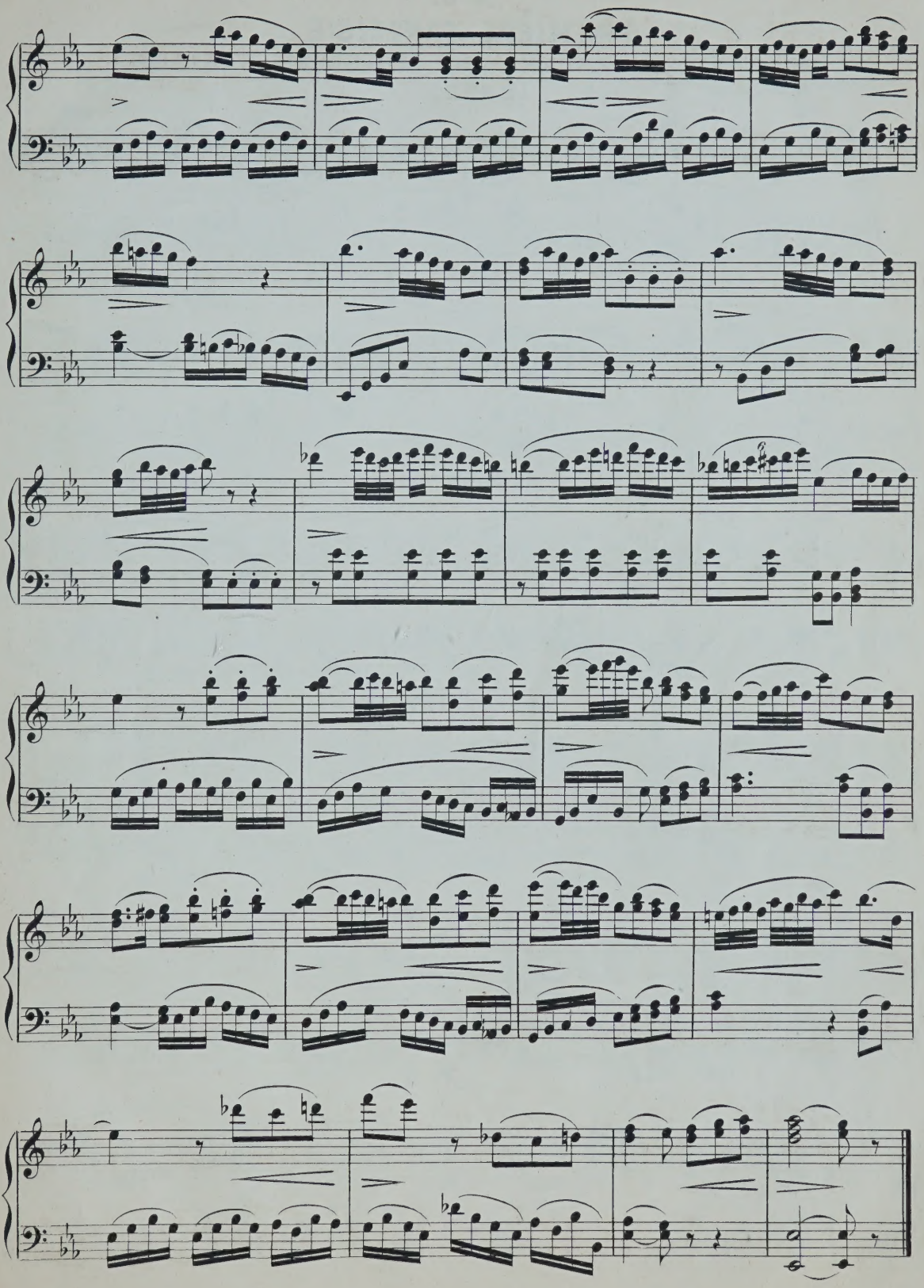
DEUXIÈME FANTAISIE

POUR JOUER PENDANT UNE MESSE BASSE.

Andante cantabile. (MOZART.)




rit.
a Tempo

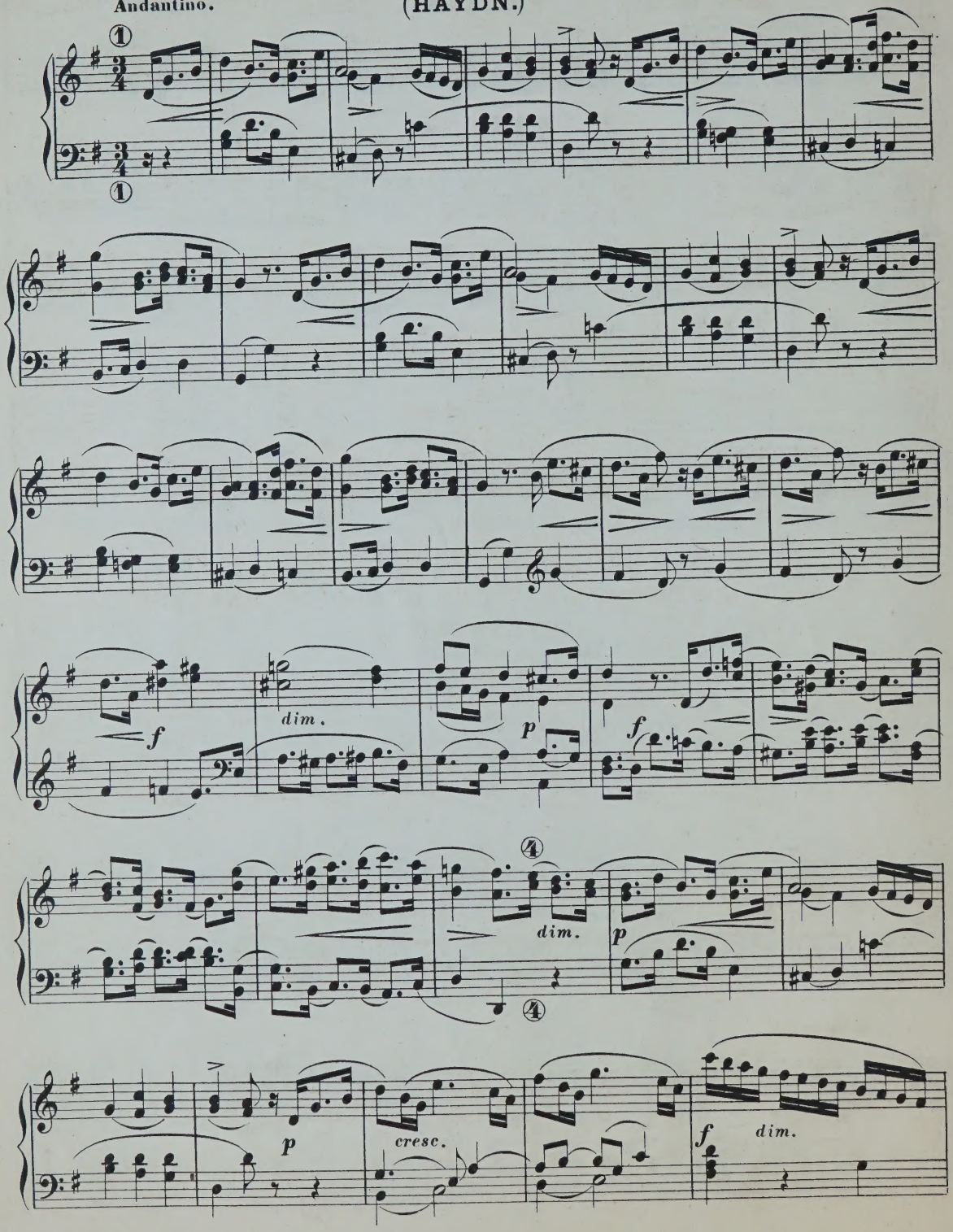


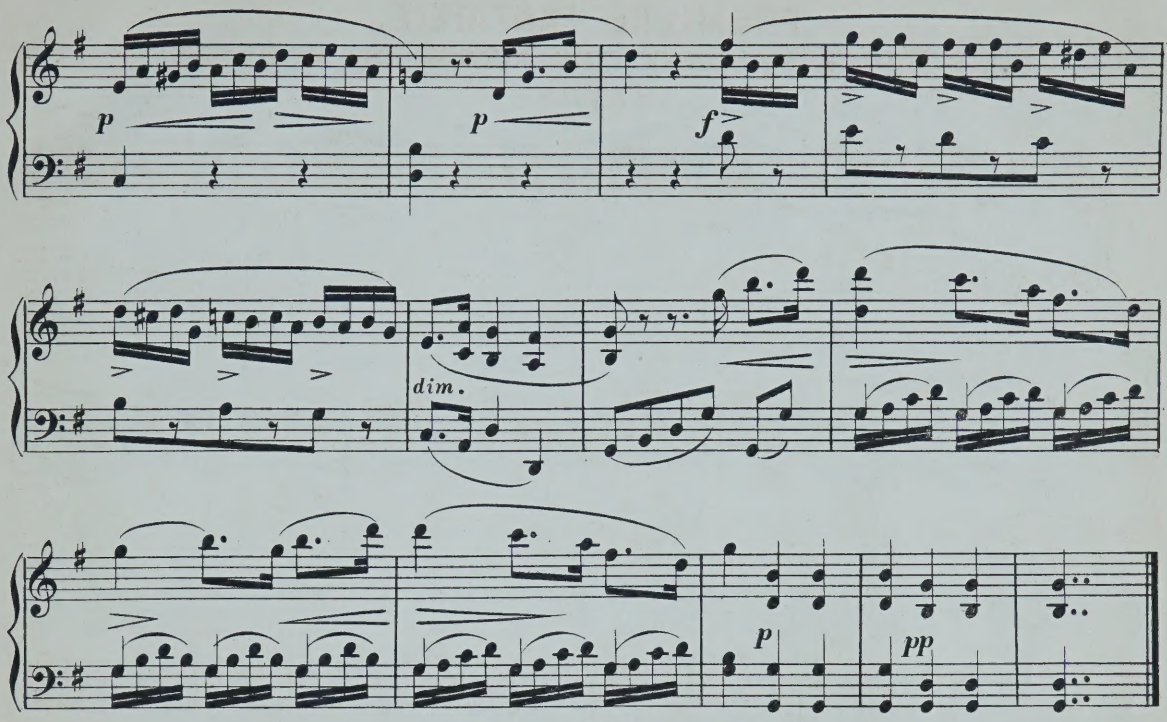
№ 5.

PREMIÈRE FANTAISIE

POUR JOUER PENDANT UNE MESSE DE MARIAGE.

Andantino. (HAYDN.)



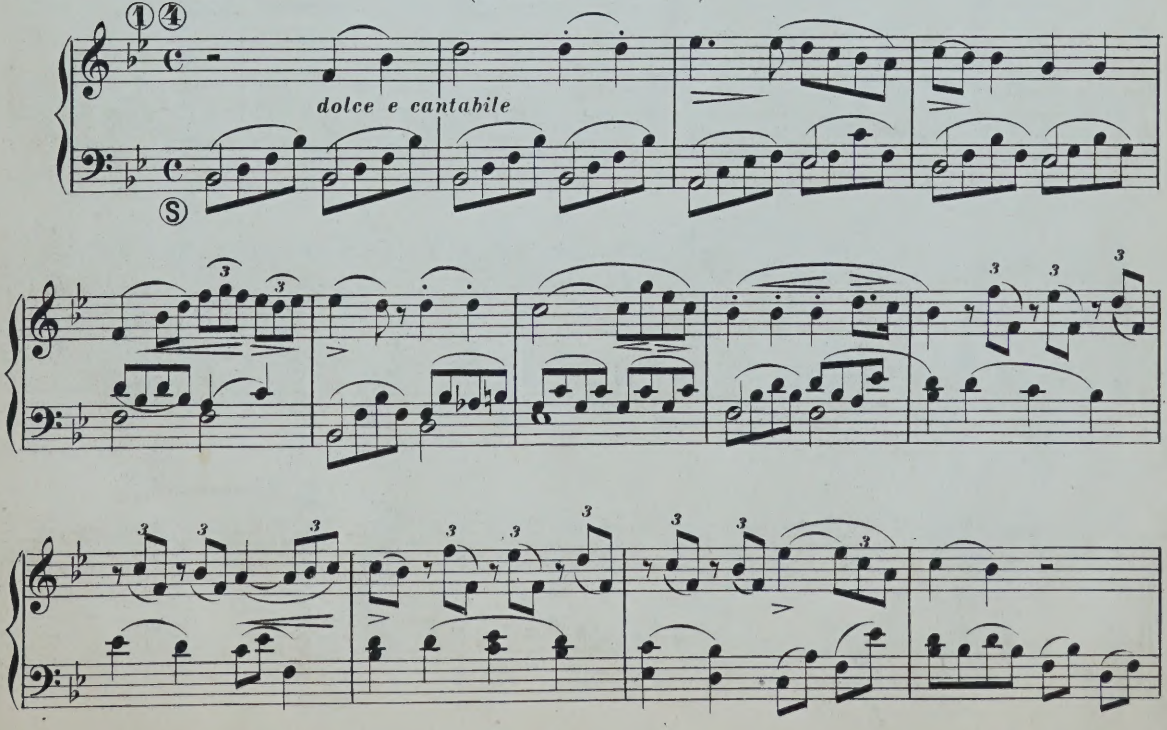


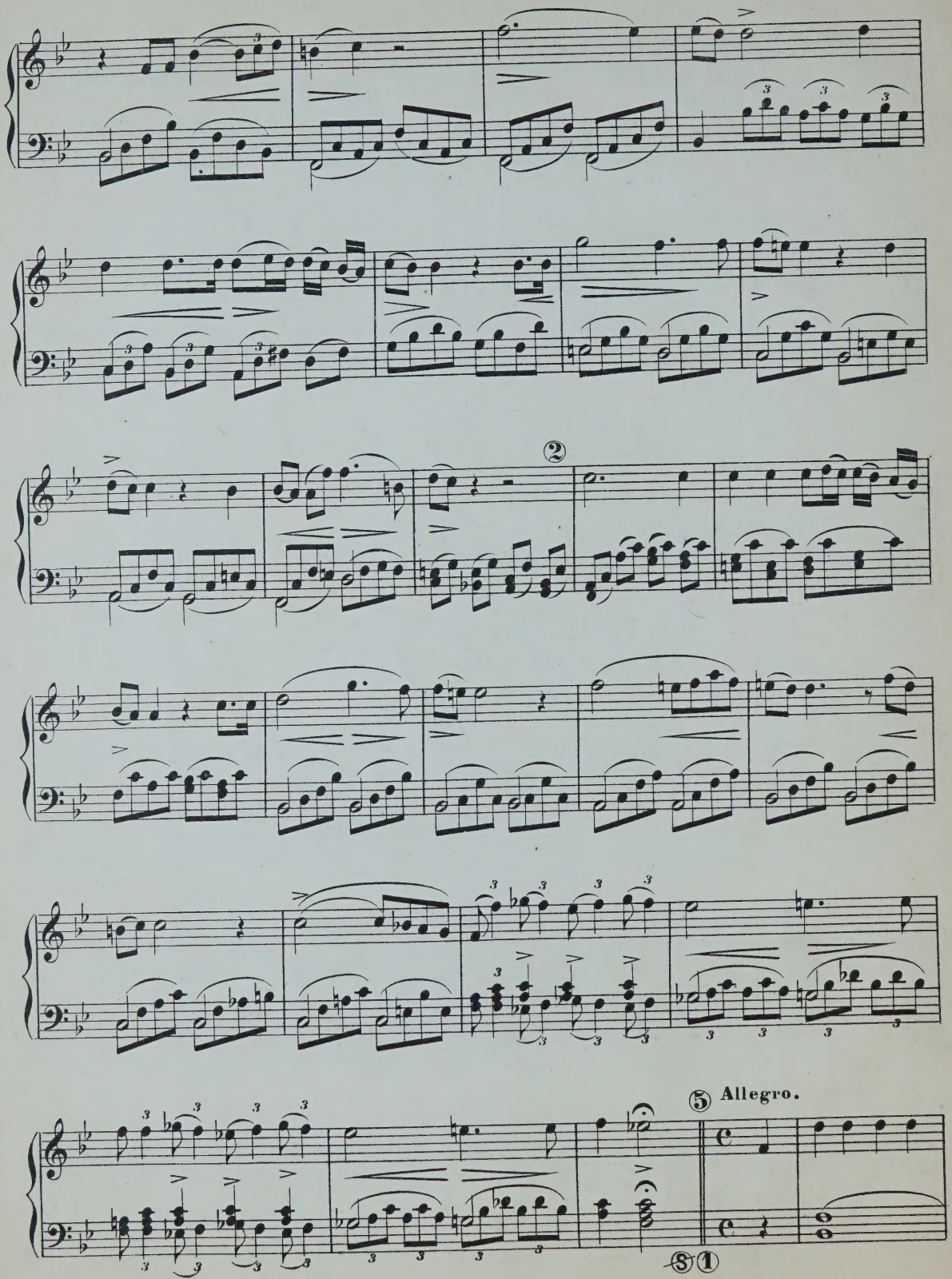
№ 6.

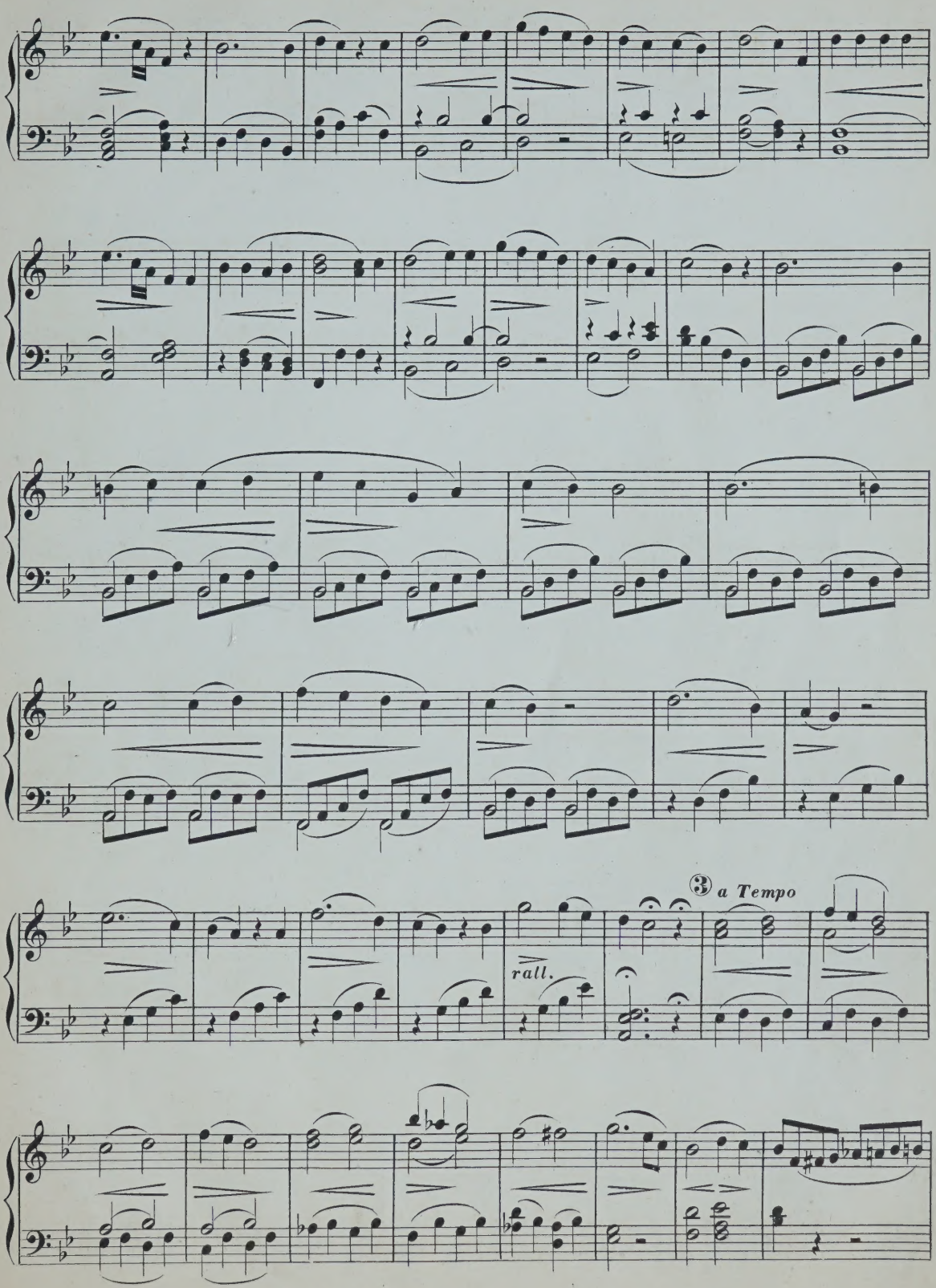
DEUXIÈME FANTAISIE

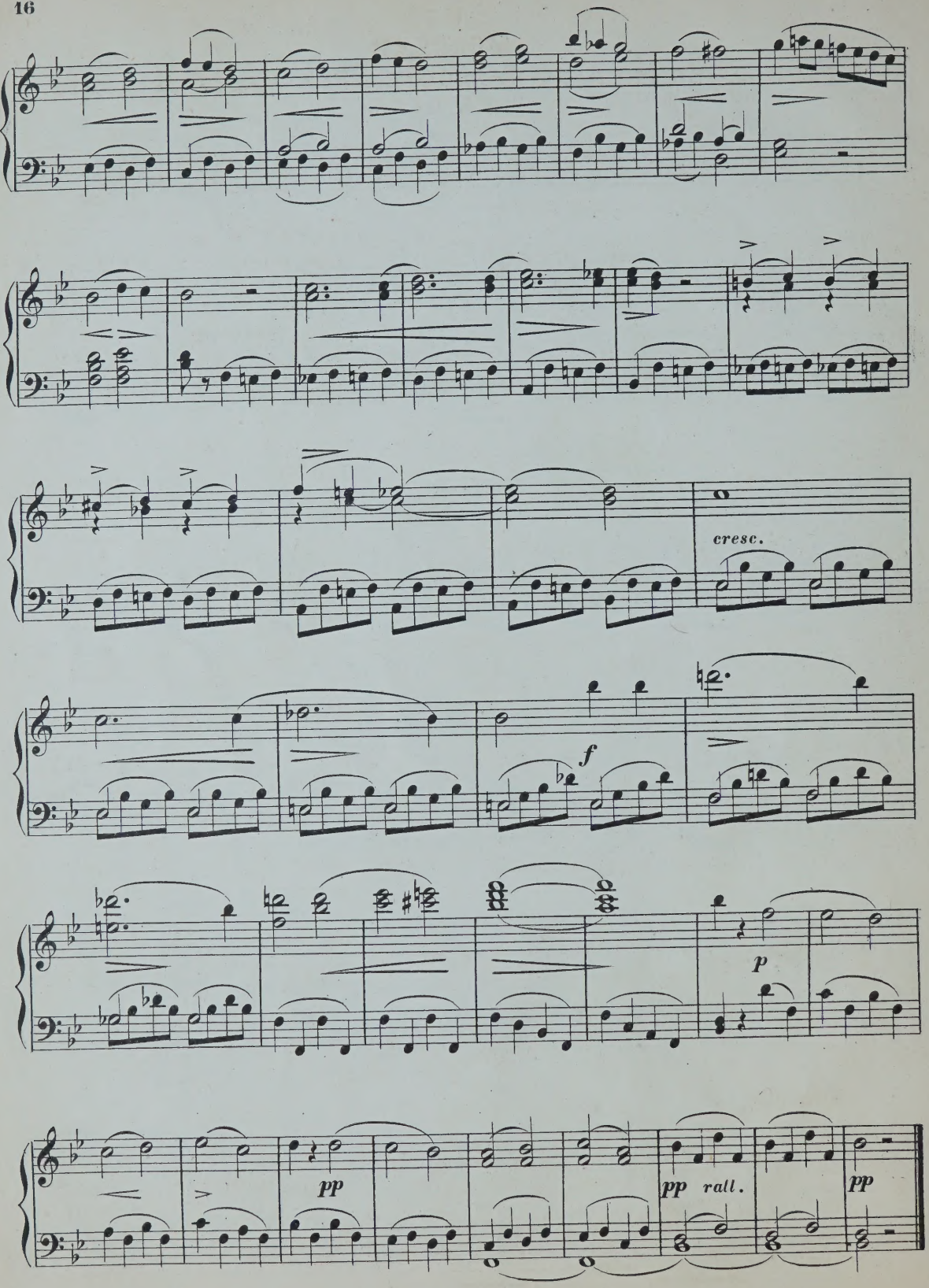
POUR JOUER PENDANT UNE MESSE DE MARIAGE.

Larghetto. (BEETHOVEN.)




②
⑤ Allegro.
⑧①


rall.
3 a Tempo

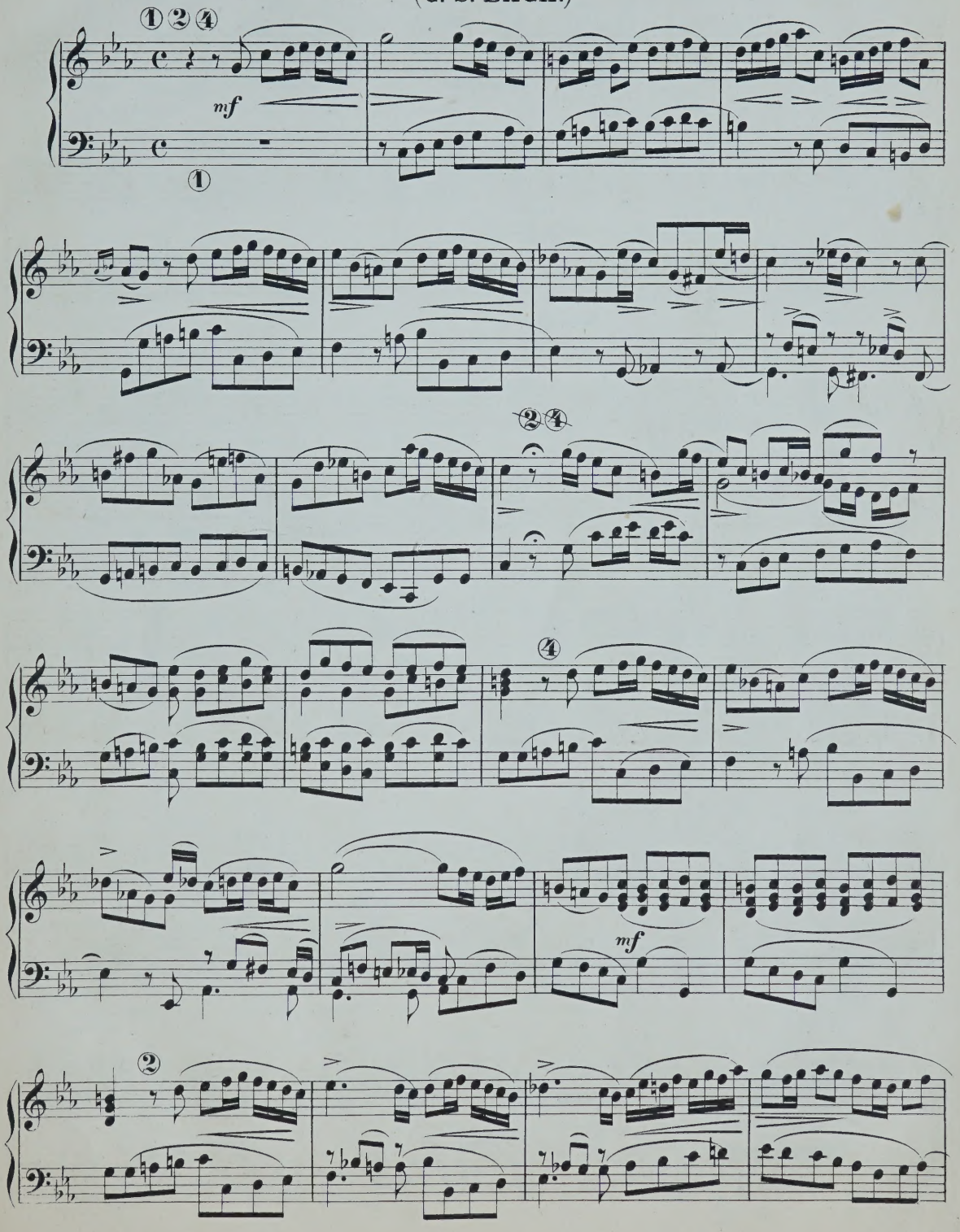

cresc.
f
p
pp
pp rall.
pp

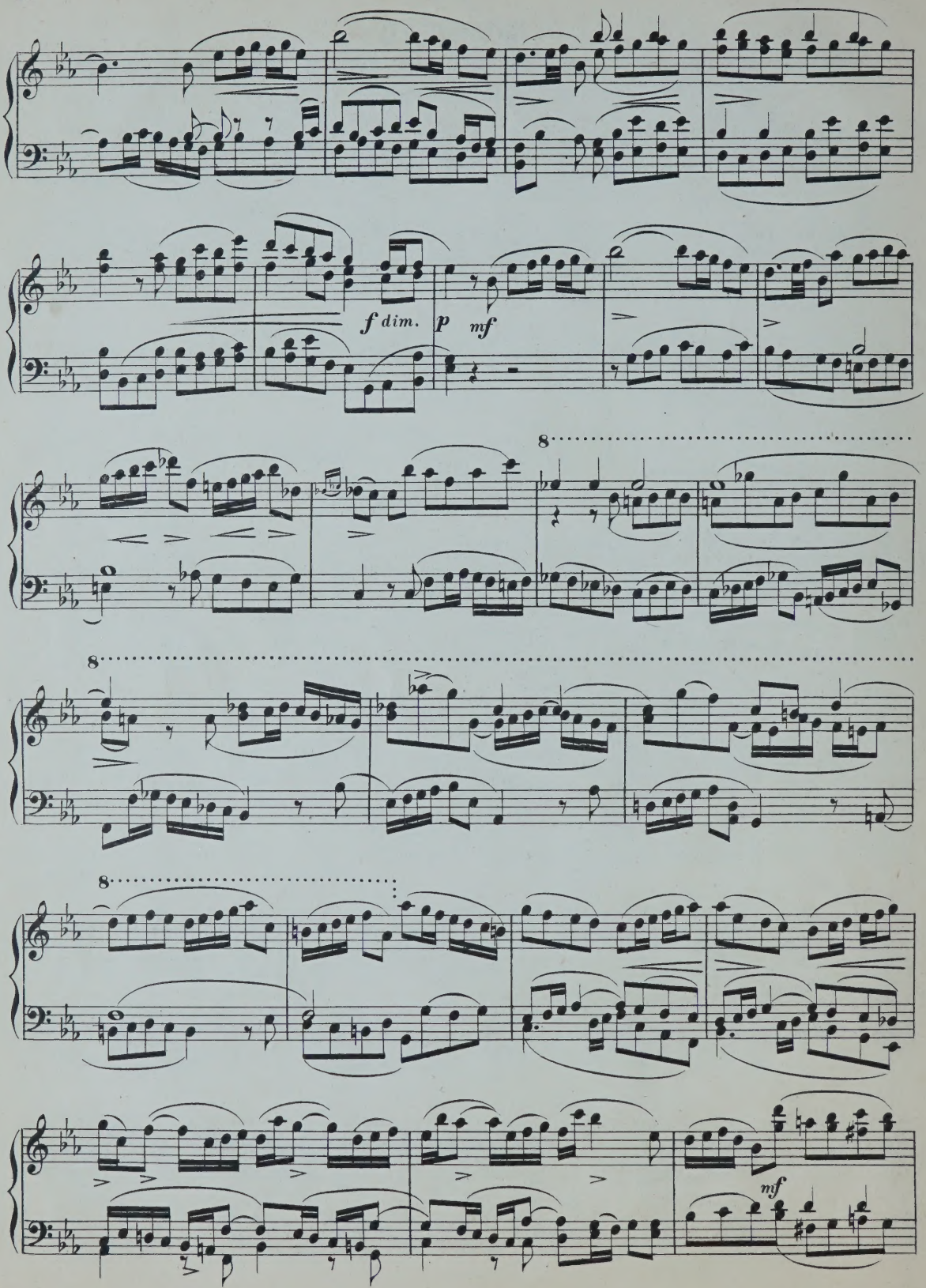
№ 7.

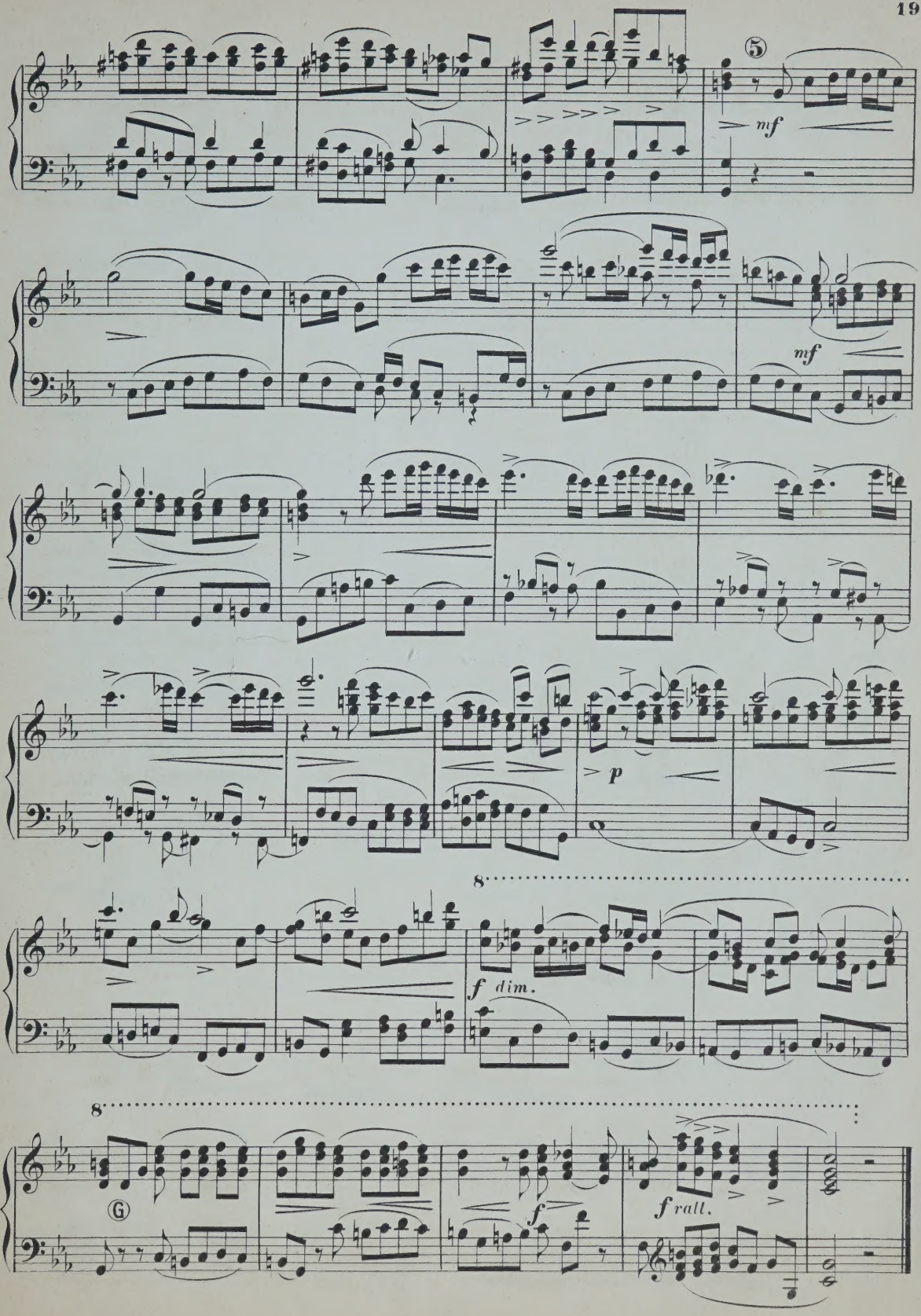
MORCEAU

POUR JOUER PENDANT L'ABSOUTE D'UNE MESSE DE MORTS.

Andante quasi Adagio. (J. S. BACH.)




f dim.
p
mf
8
8
8
mf

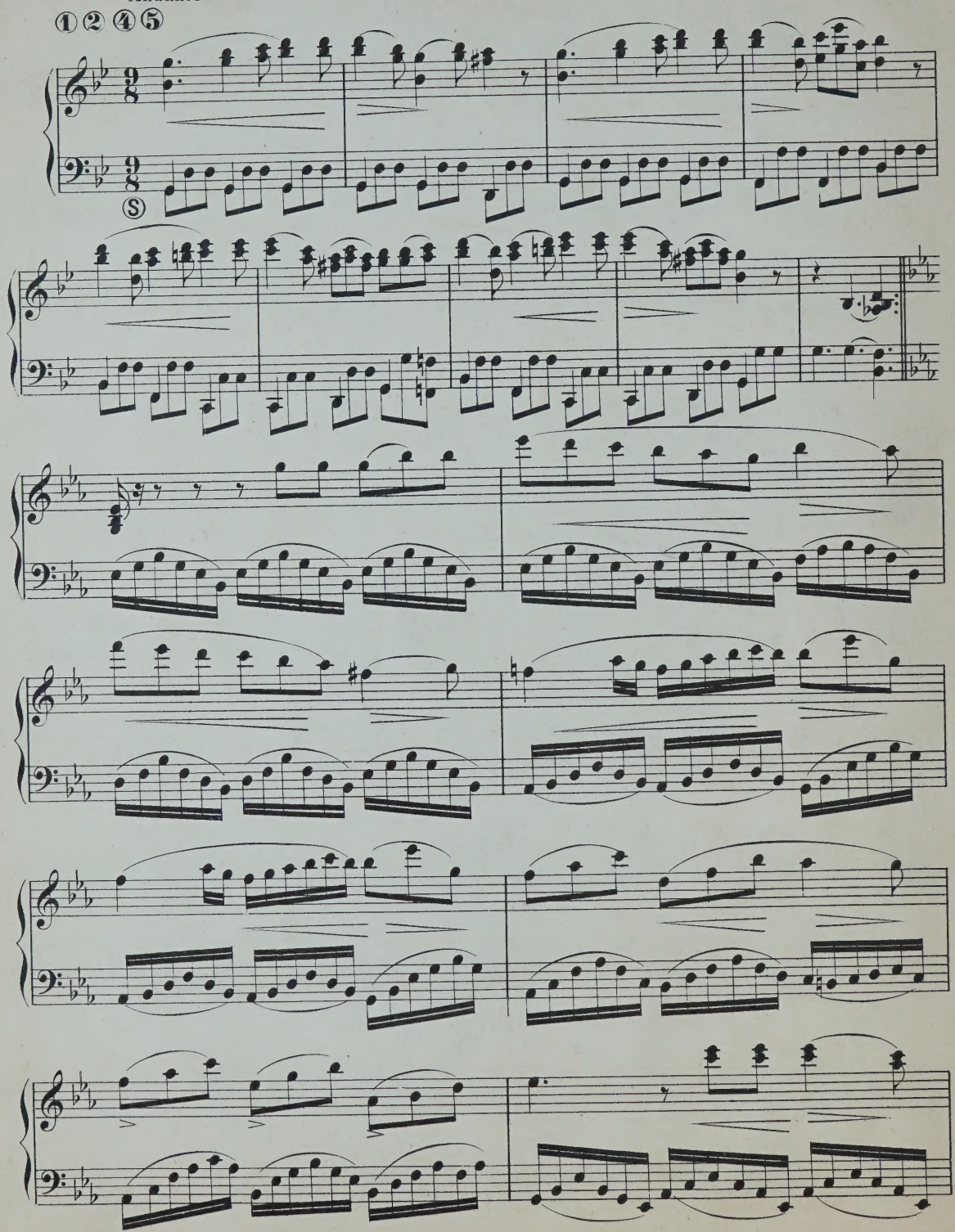

⑤
mf
mf
p
8
f dim.
8
Ⓖ
f
f rall.

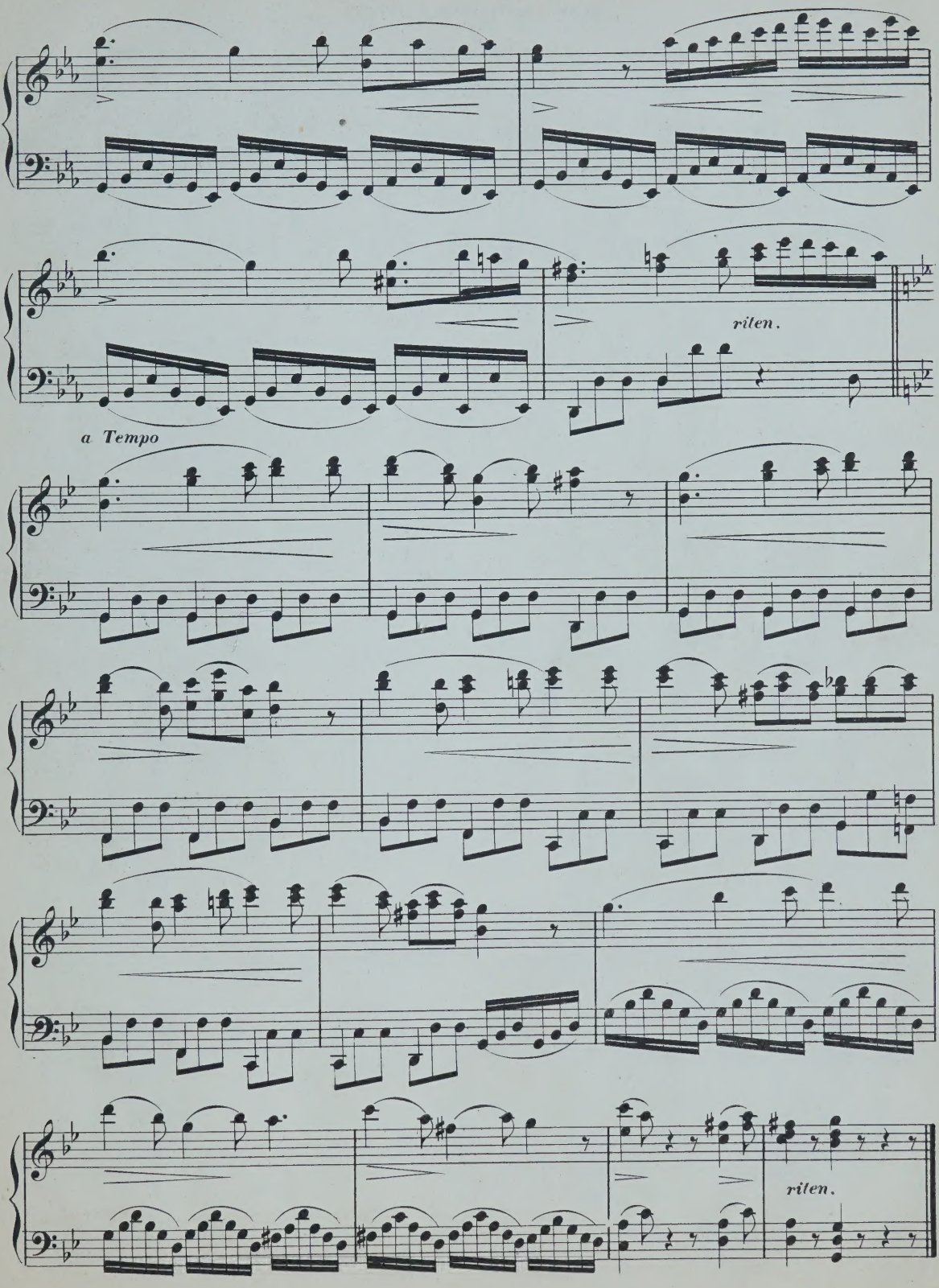
№ 8.

OFFERTOIRE FUNÈBRE.

(BEETHOVEN.)

Andante.



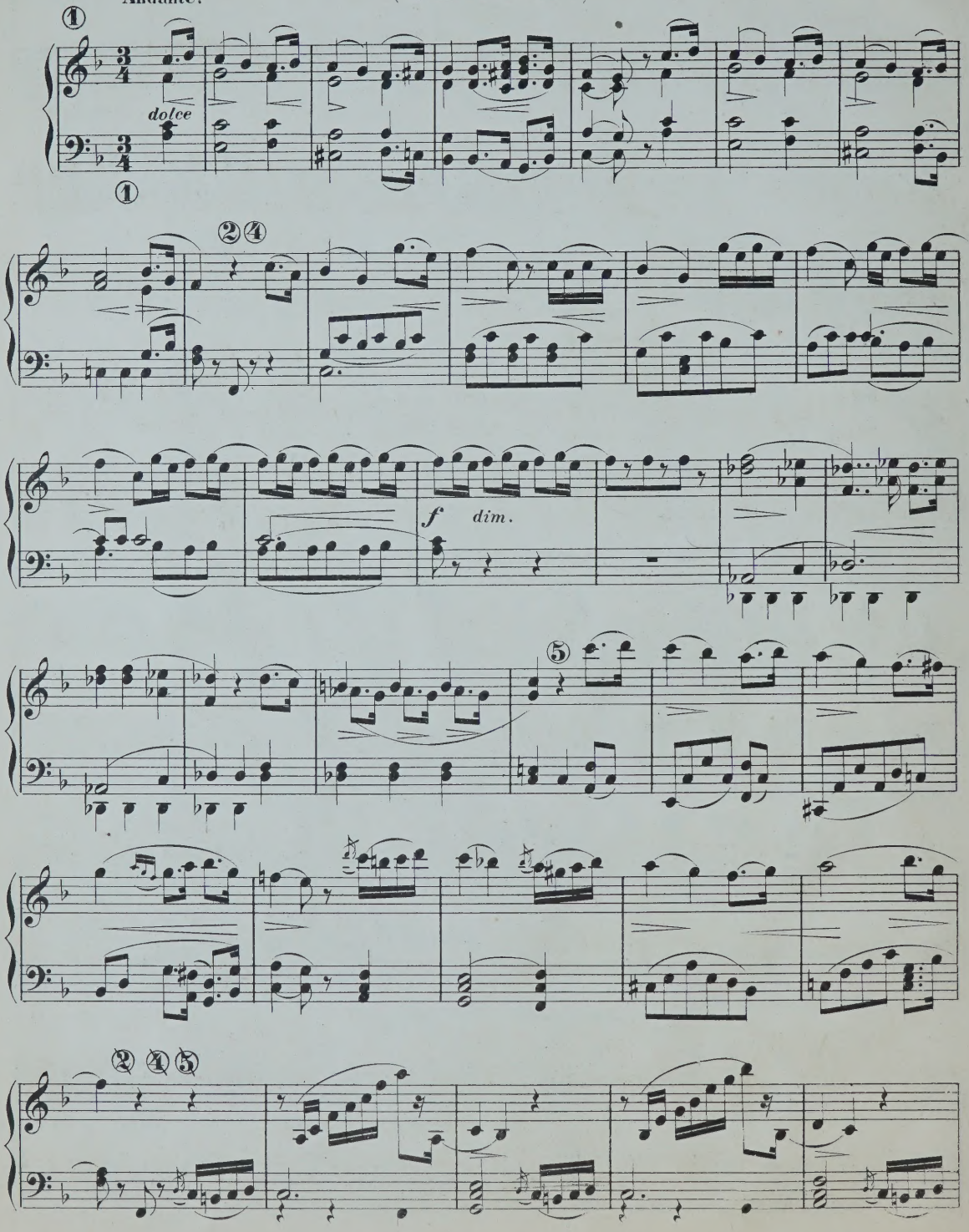

riten.
a Tempo
riten.

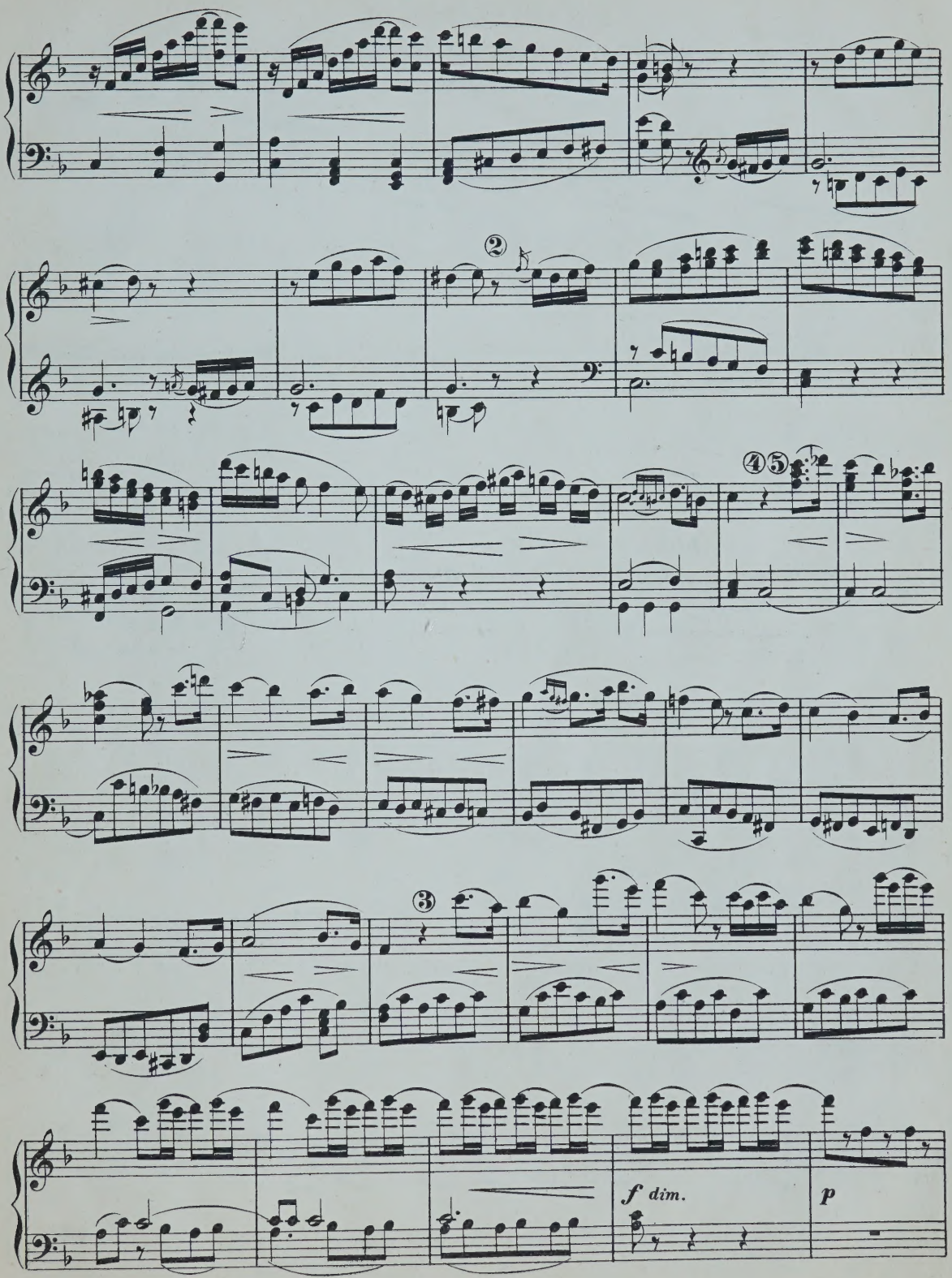
№ 9.

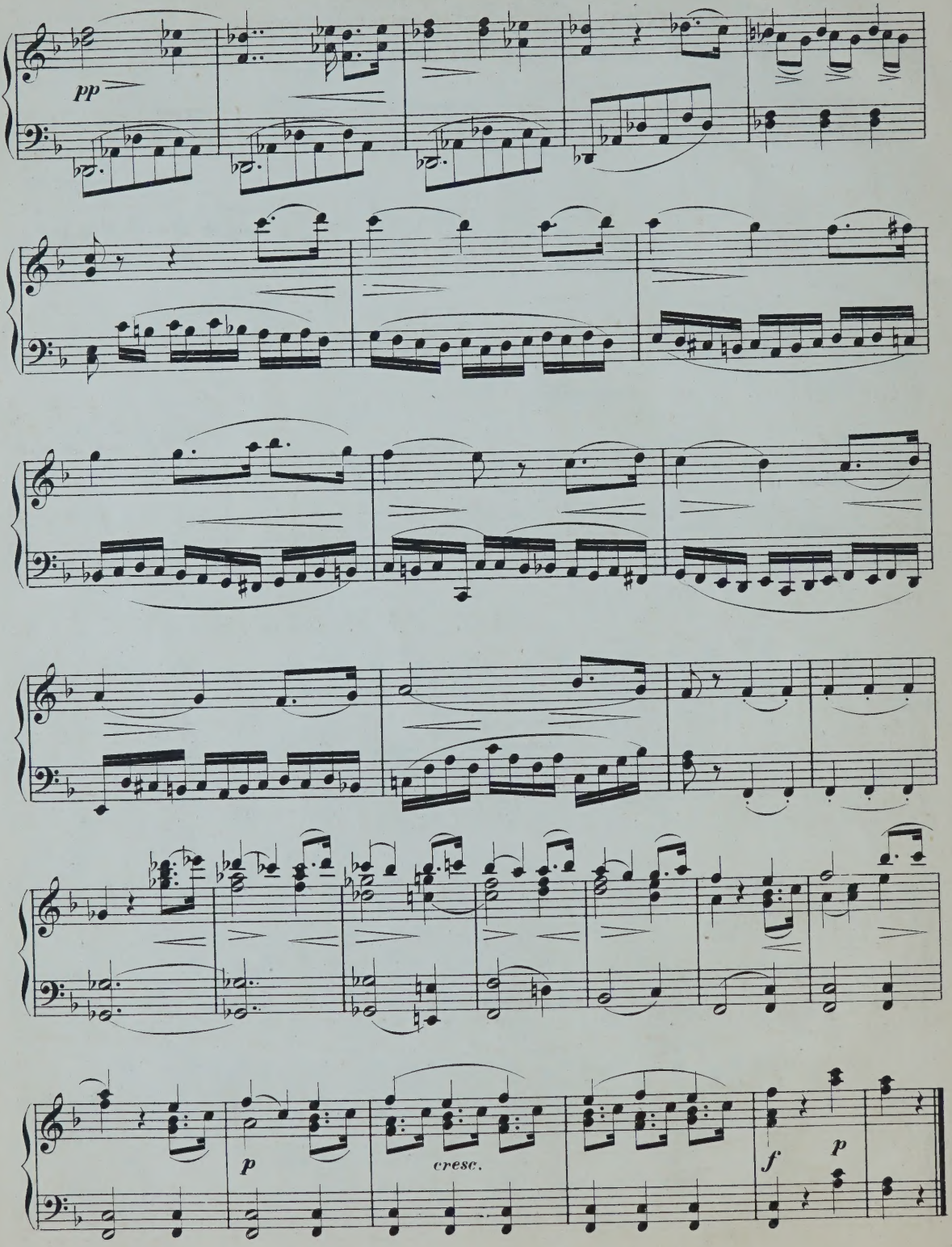
PREMIÈRE PRIÈRE

POUR JOUER PENDANT UN OFFICE.

(BEETHOVEN.)




②
④⑤
③
f dim.
p

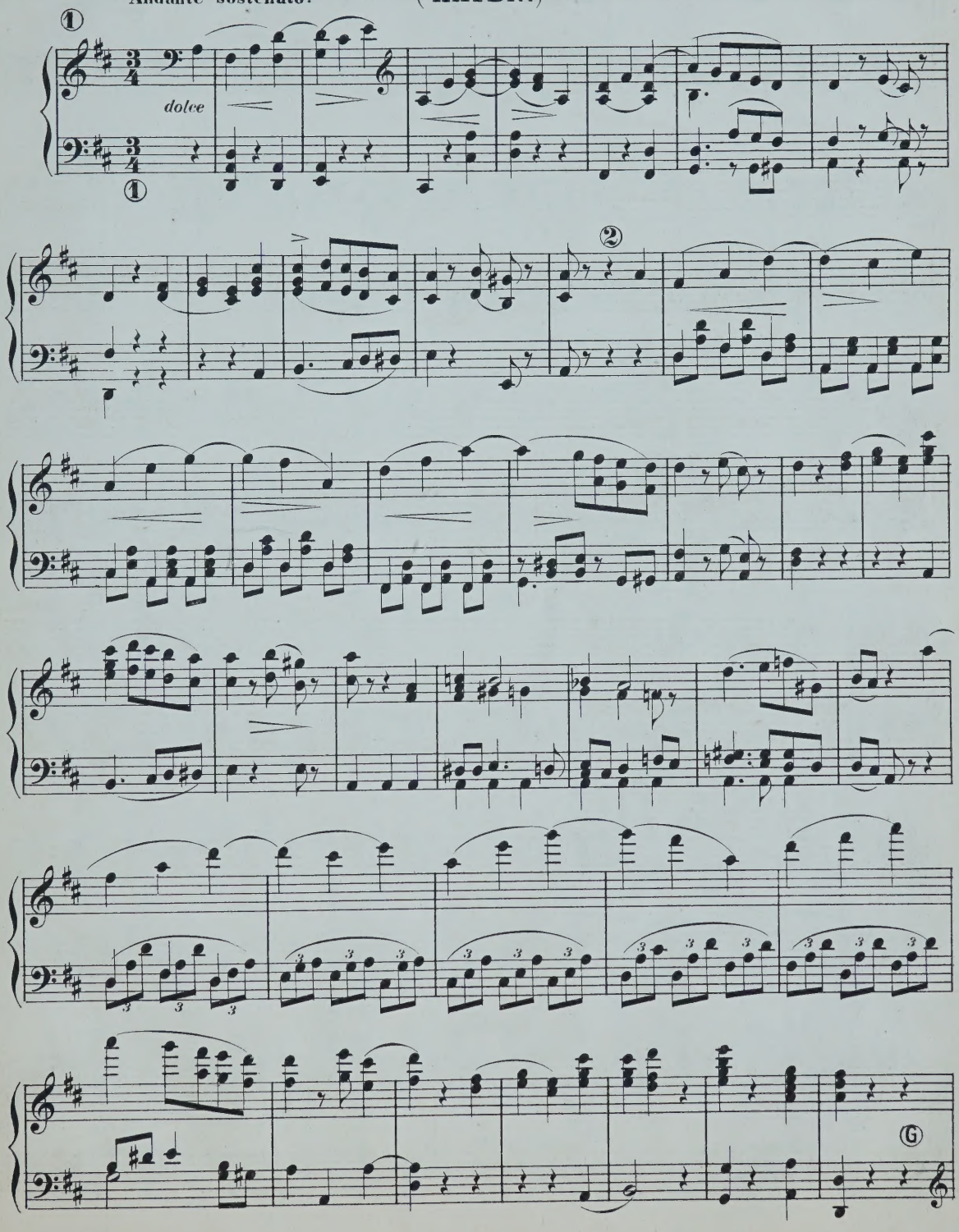

pp
p
cresc.
f
p

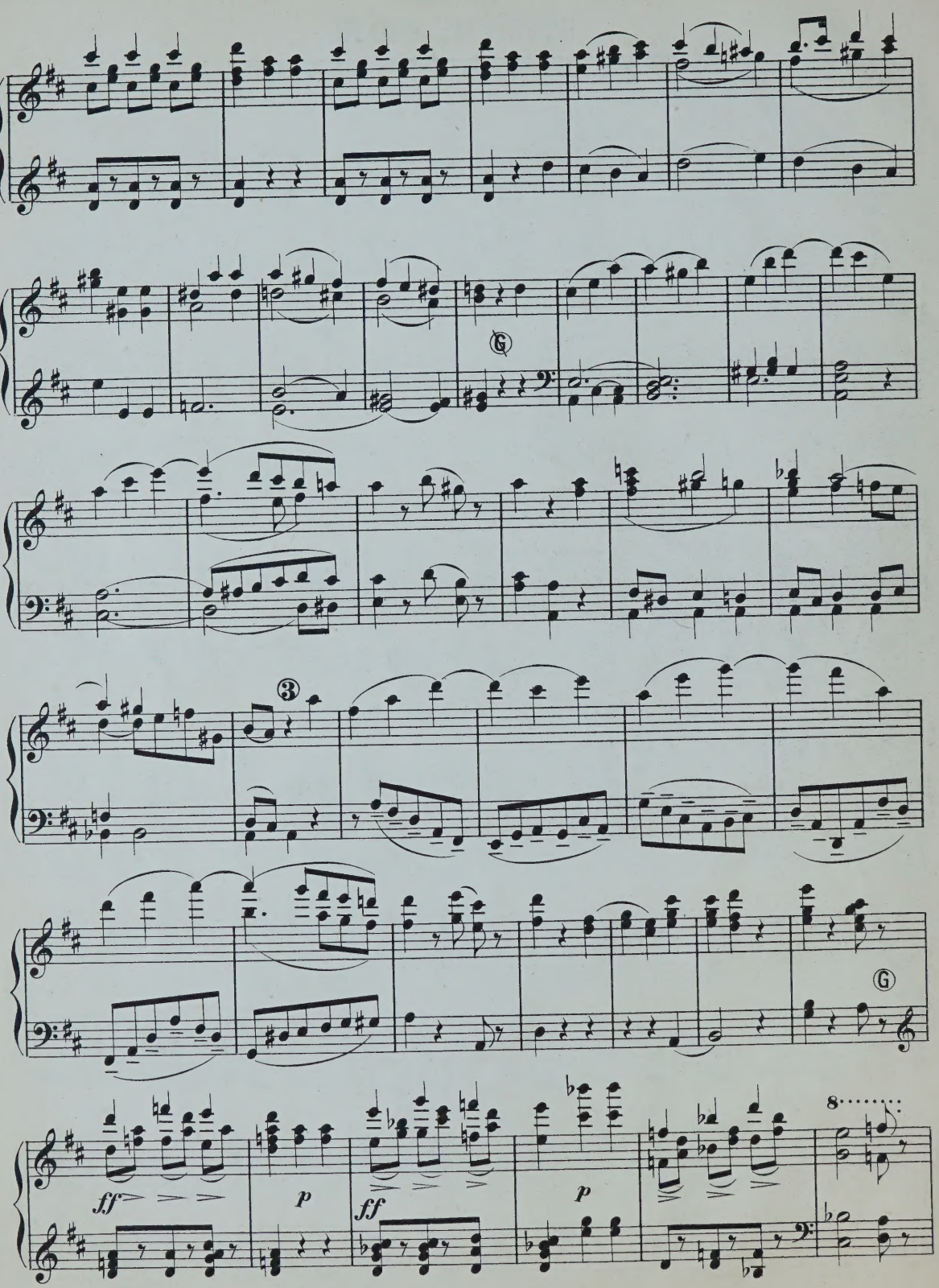
№ 10.

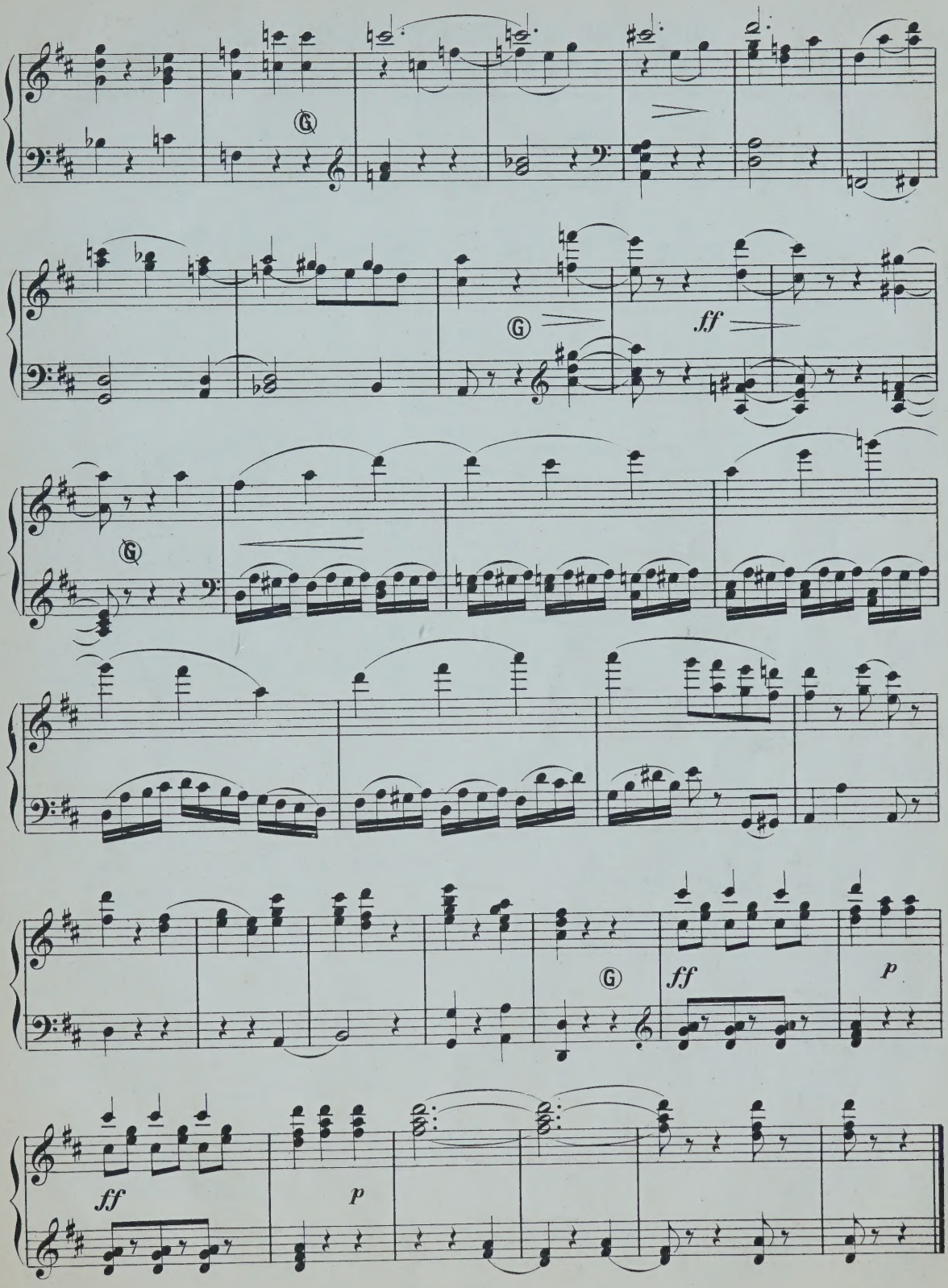
DEUXIÈME PRIÈRE

POUR JOUER PENDANT UN OFFICE.

Andante sostenuto. (HAYDN.)




ff
p
ff
p
8


ff
ff
p
ff
p

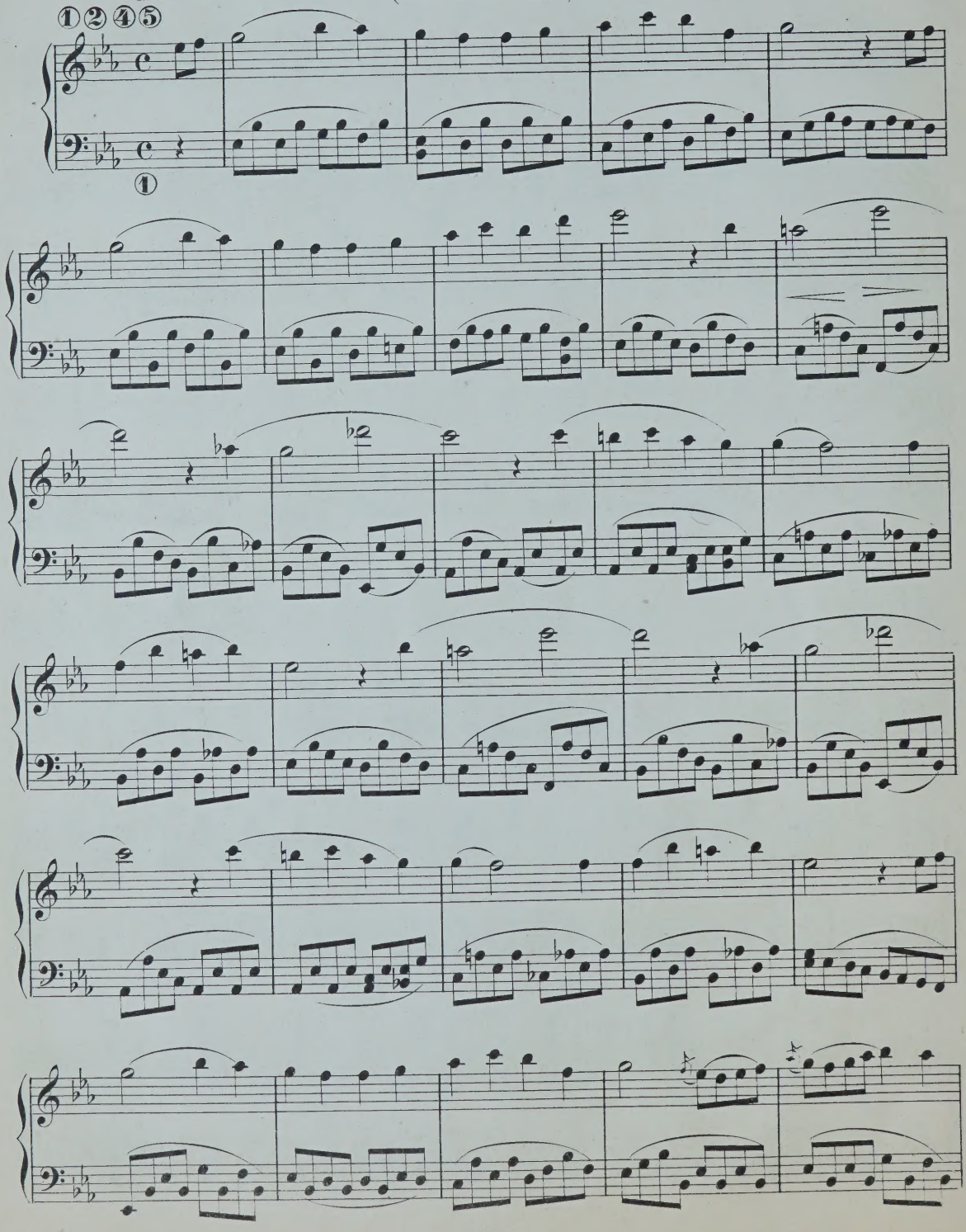
№ 11.

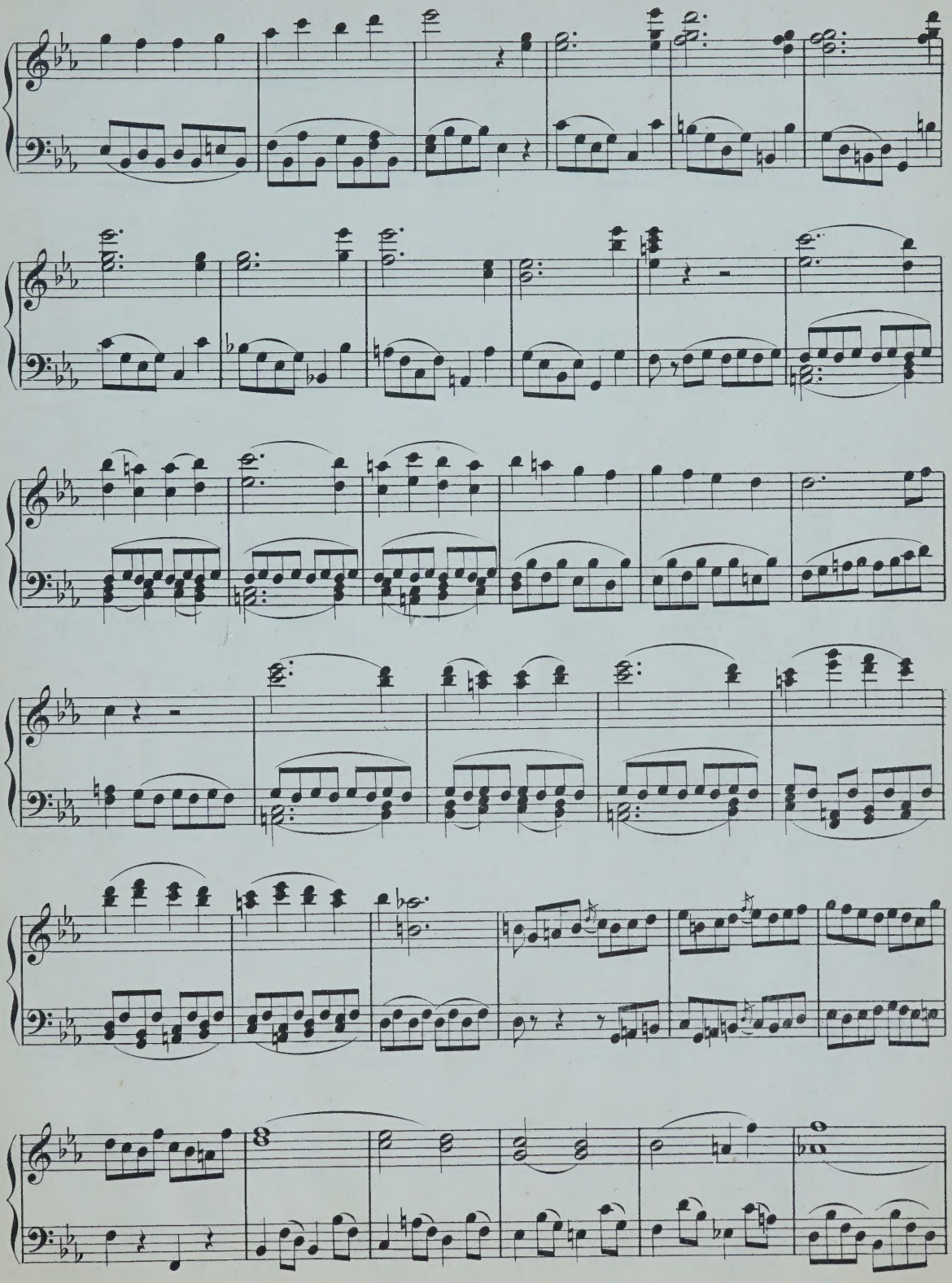
PREMIÈRE MÉDITATION RELIGIEUSE

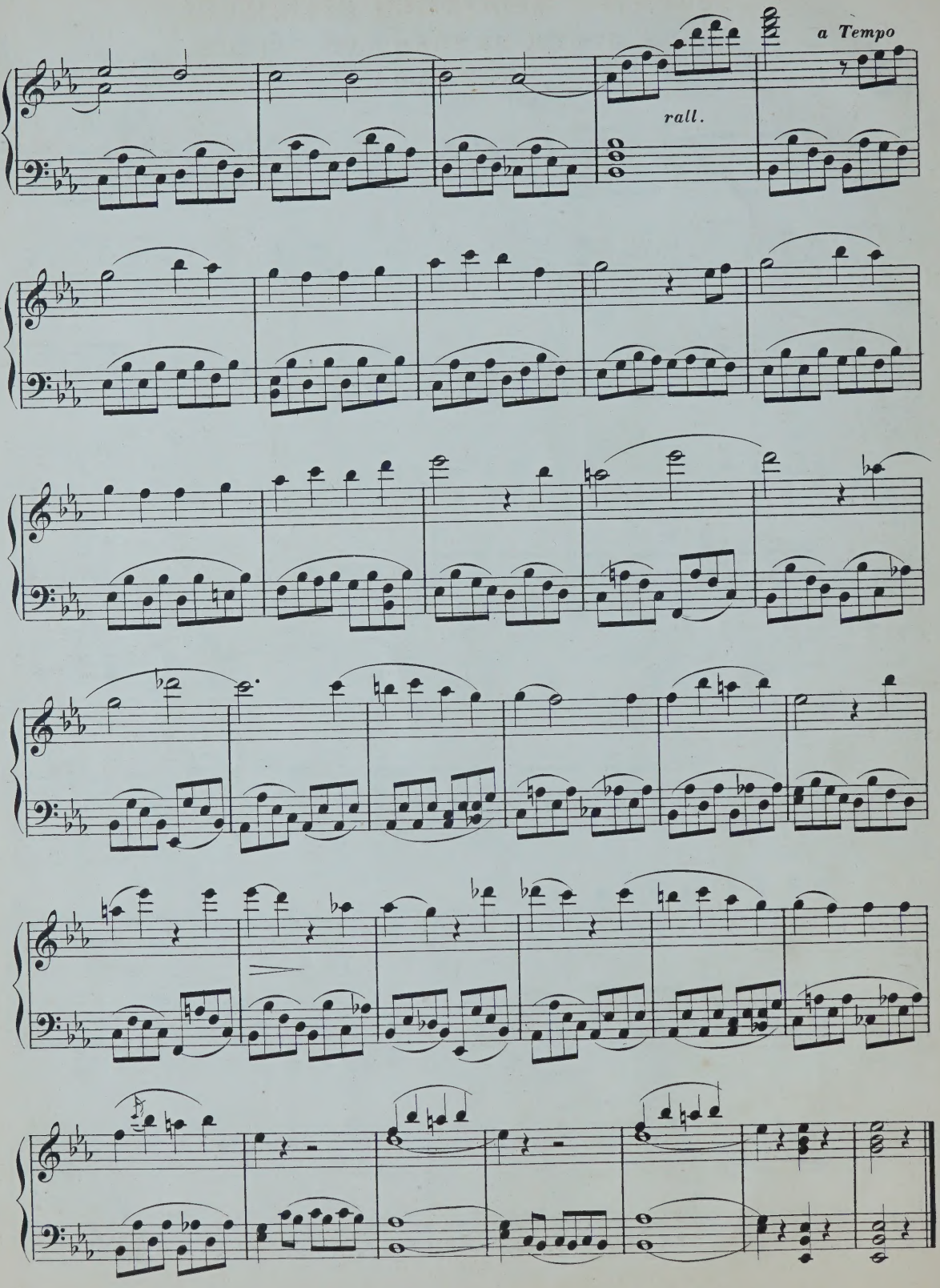
POUR JOUER PENDANT UN OFFICE.

(BEETHOVEN.)

Moderato.





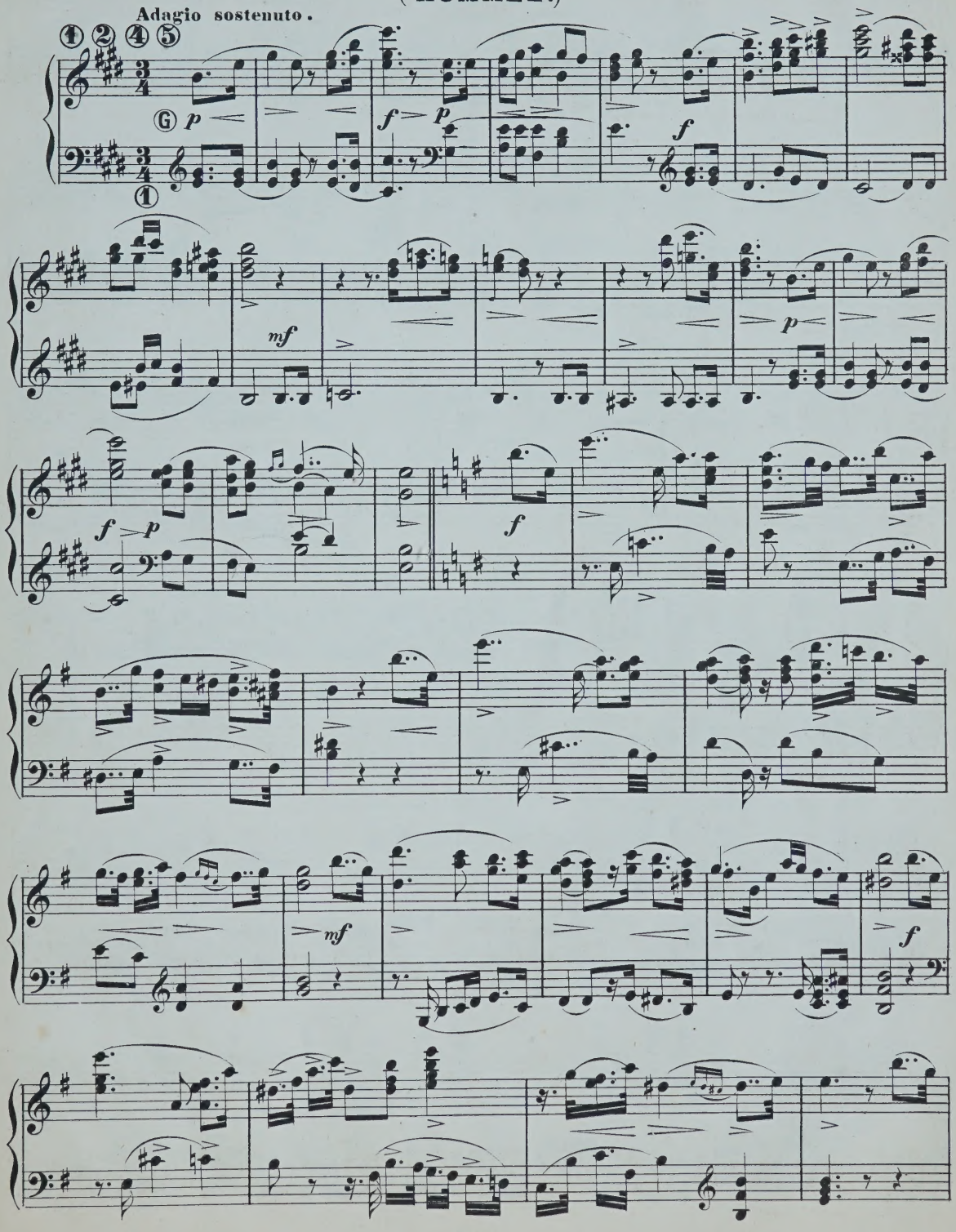

a Tempo
rall.

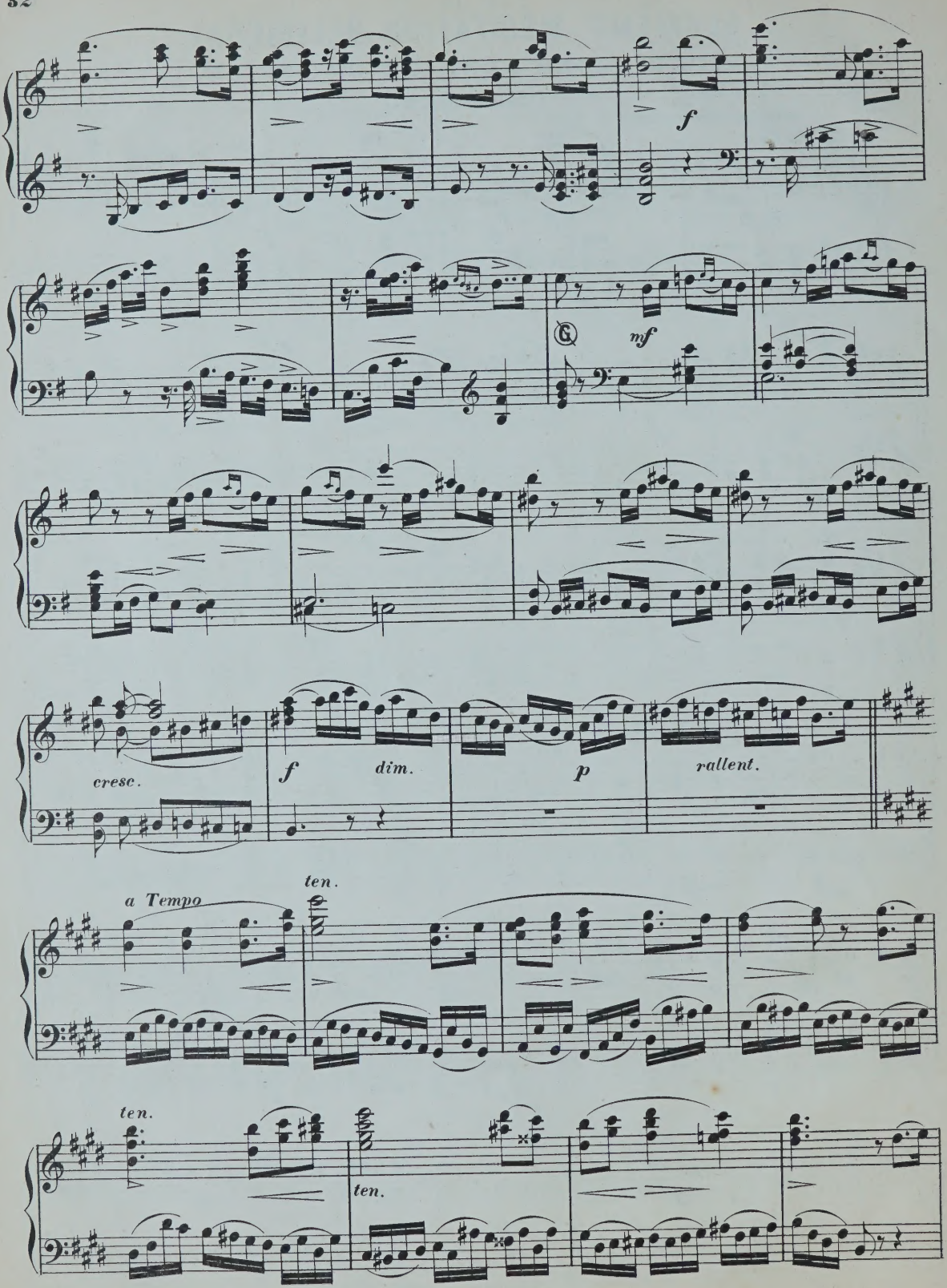
№ 12.

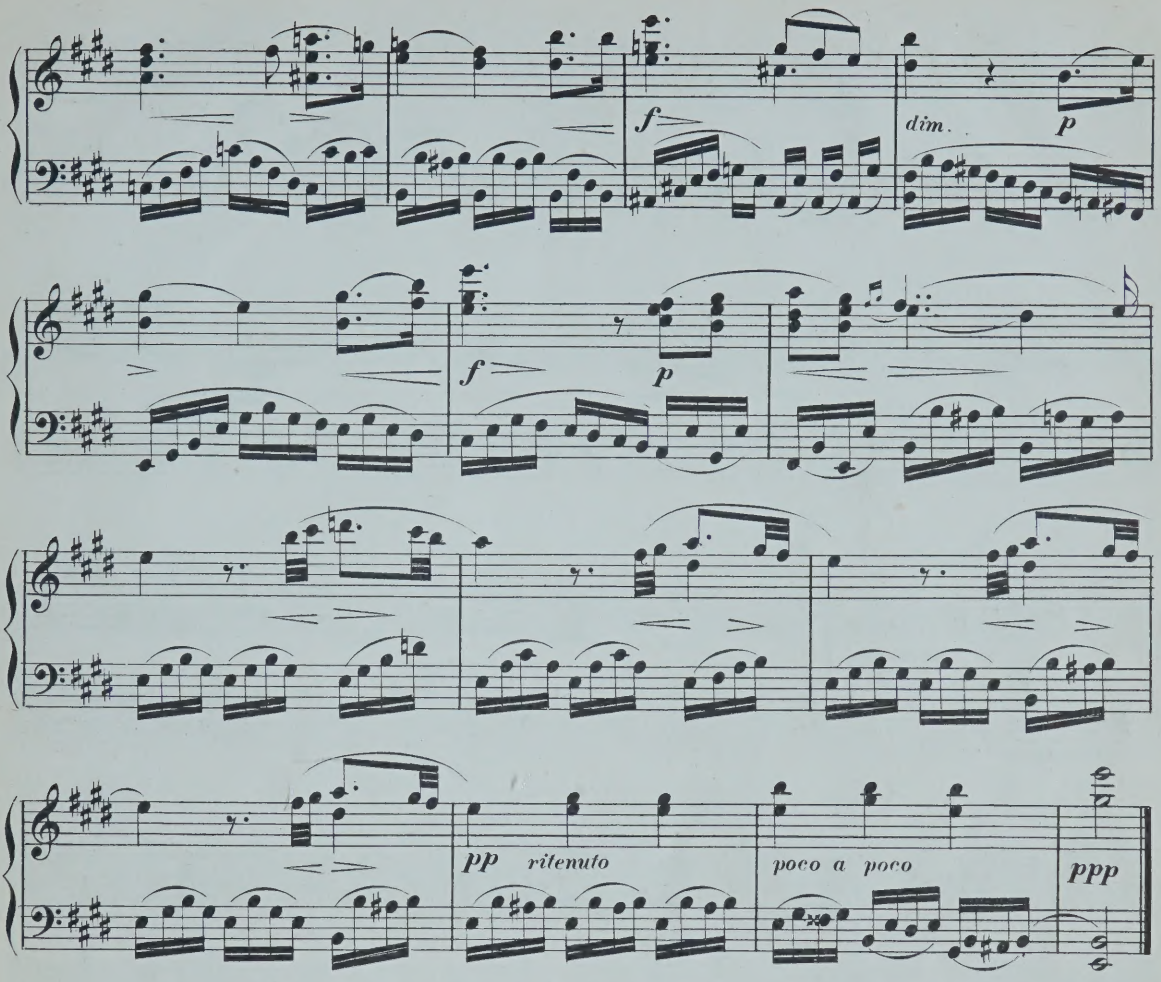
DEUXIÈME MÉDITATION RELIGIEUSE

POUR JOUER PENDANT UN OFFICE.

(HUMMEL.)




f
mf
cresc.
f
dim.
p
rallent.
a Tempo
ten.
ten.
ten.

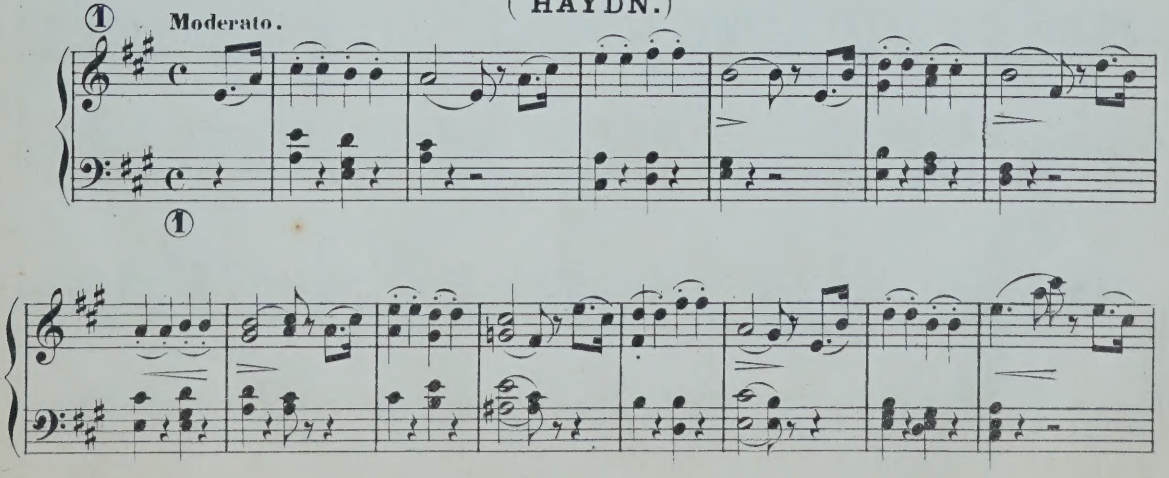


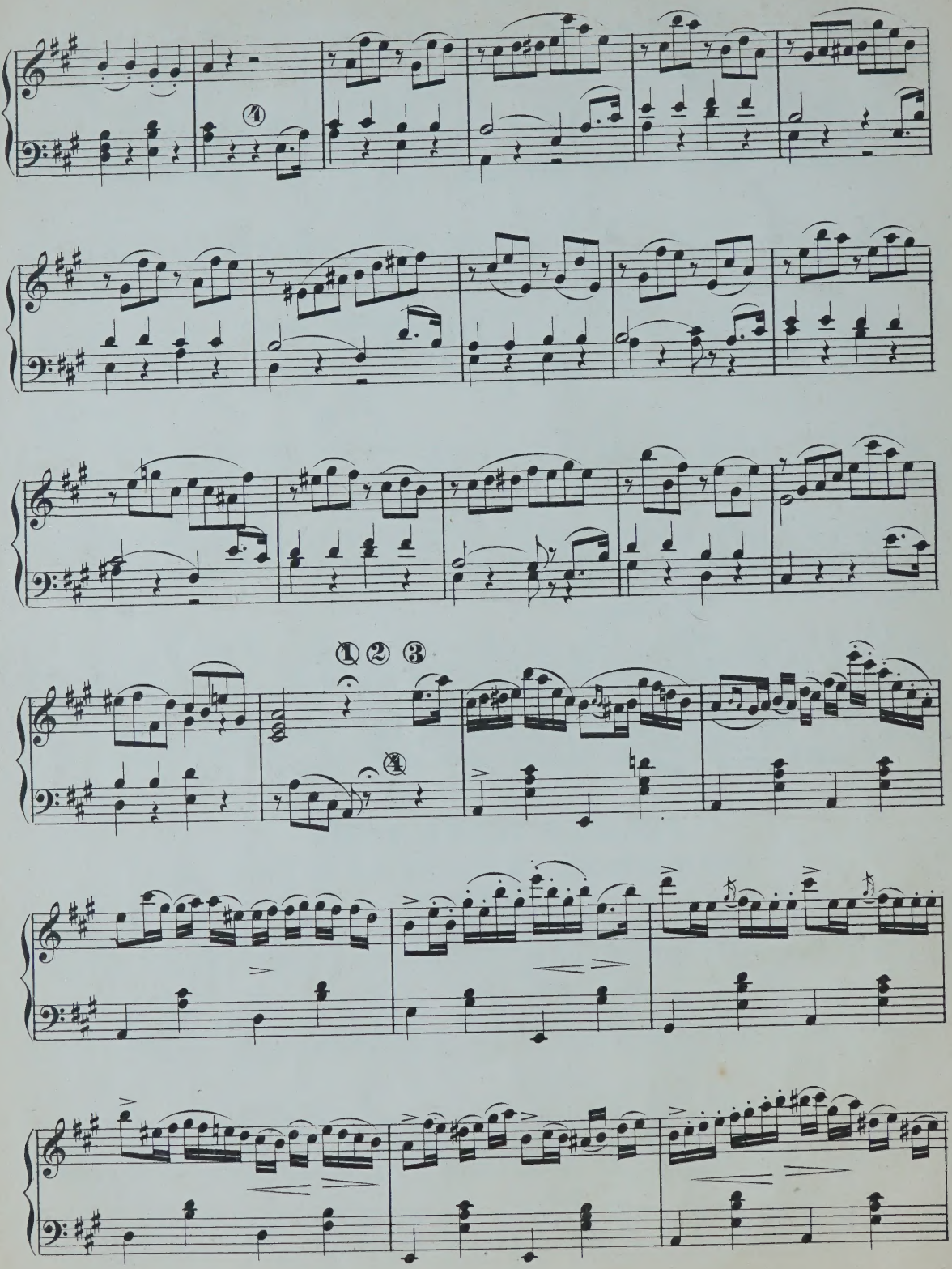
№ 13.

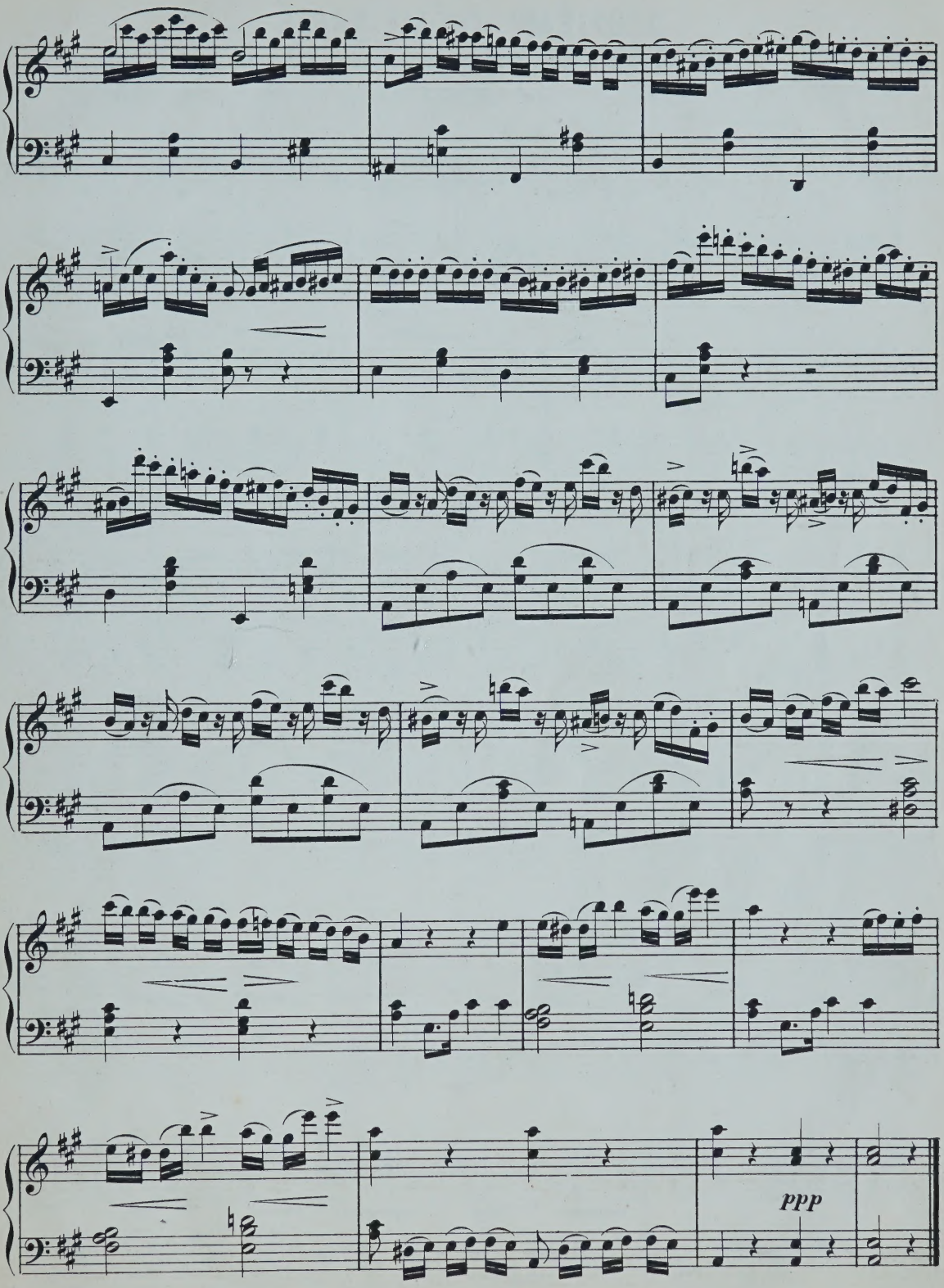
PREMIER THÊME VARIÉ

POUR JOUER PENDANT UN OFFICE.

(HAYDN.)





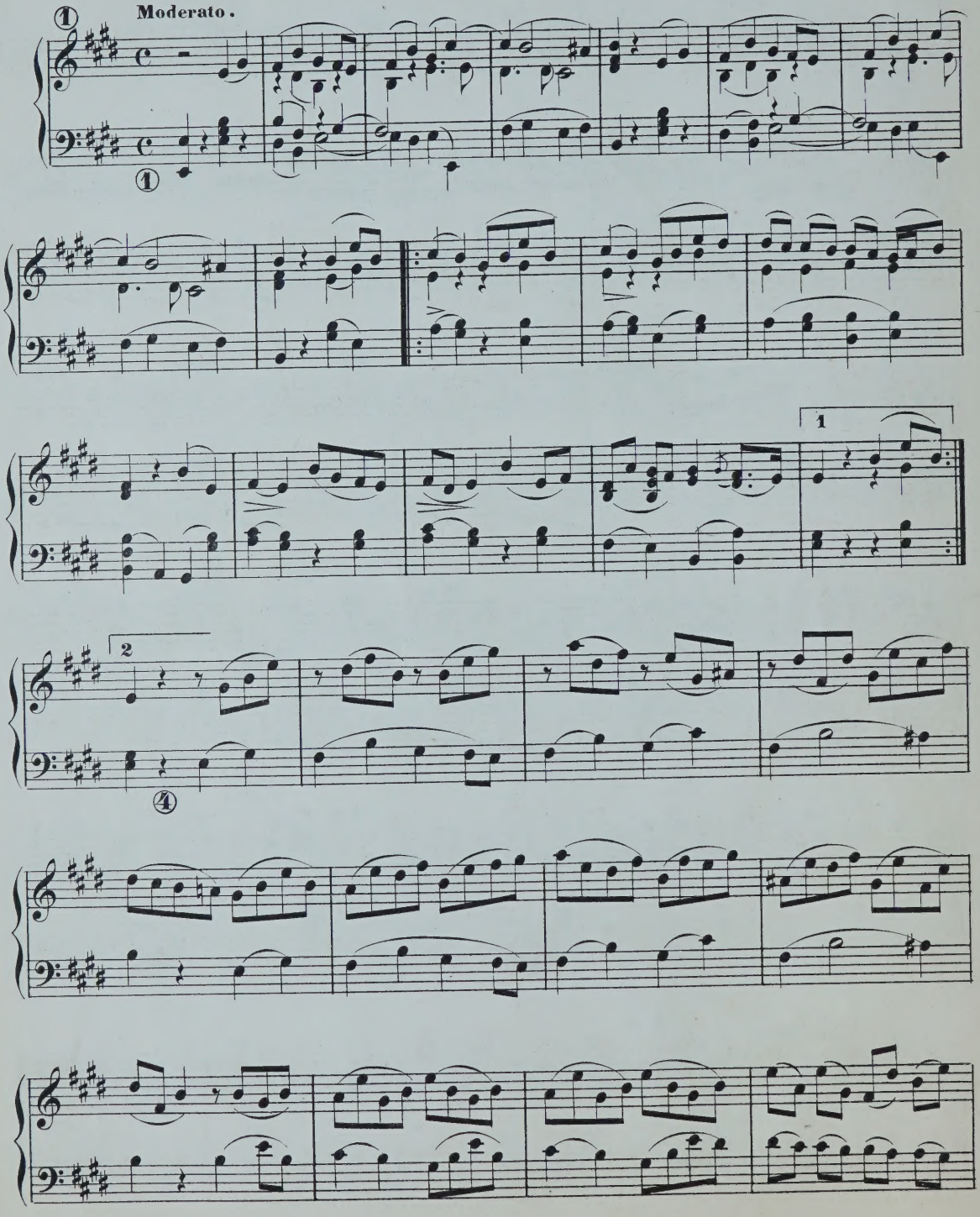

ppp

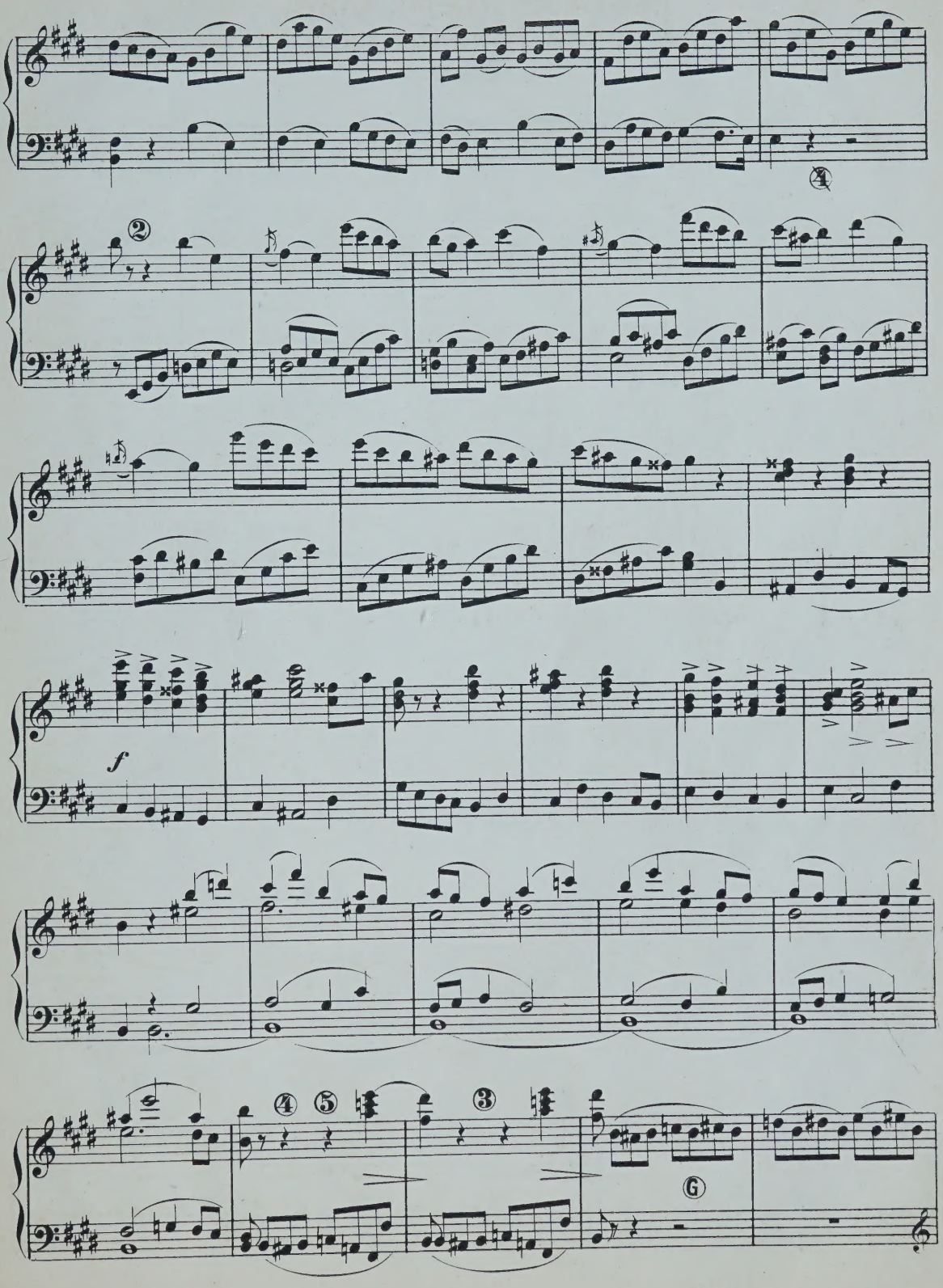
№ 14.

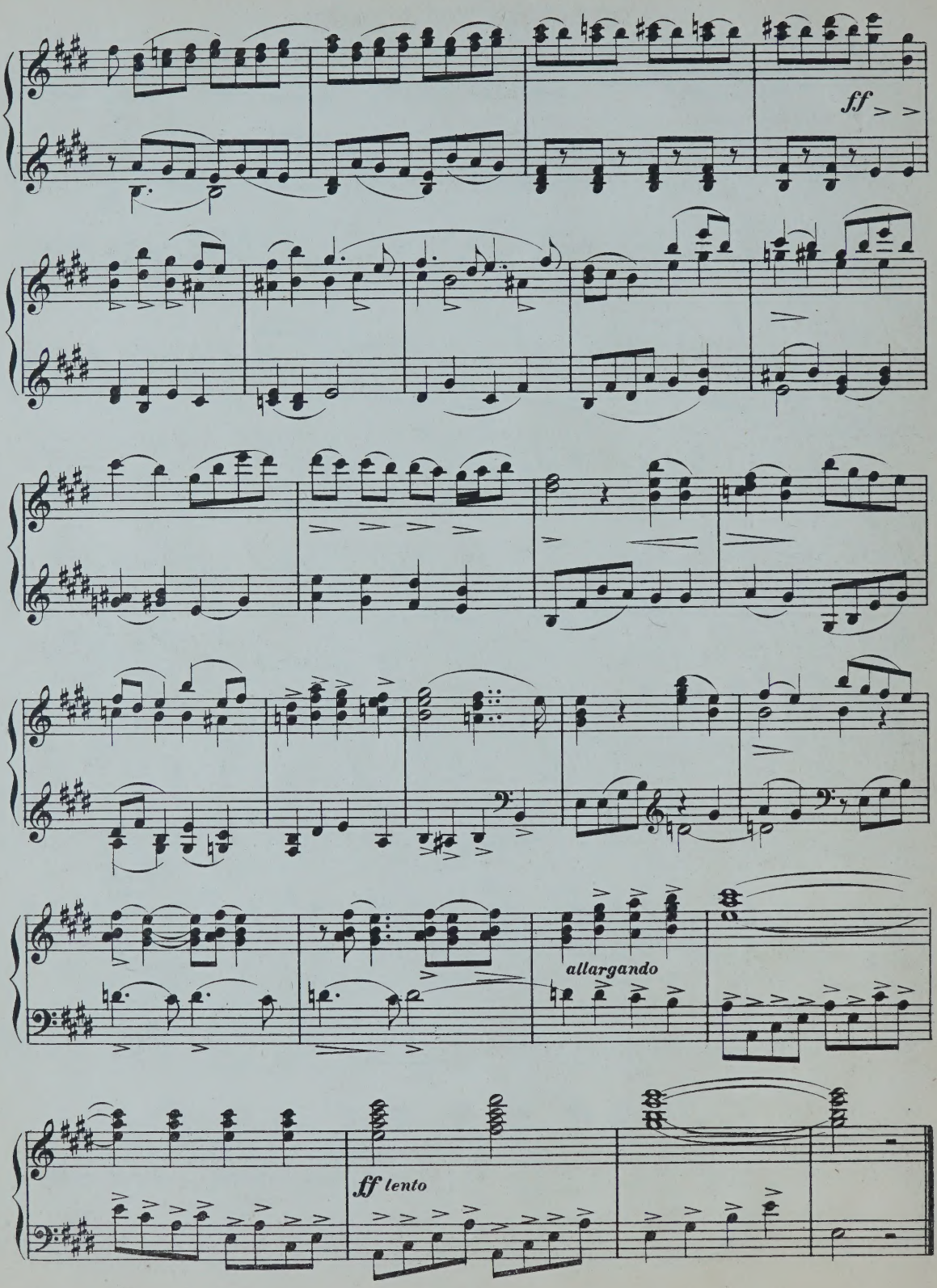
DEUXIÈME THÊME VARIÉ

POUR JOUER PENDANT UN OFFICE.

(HAENDEL.)




f

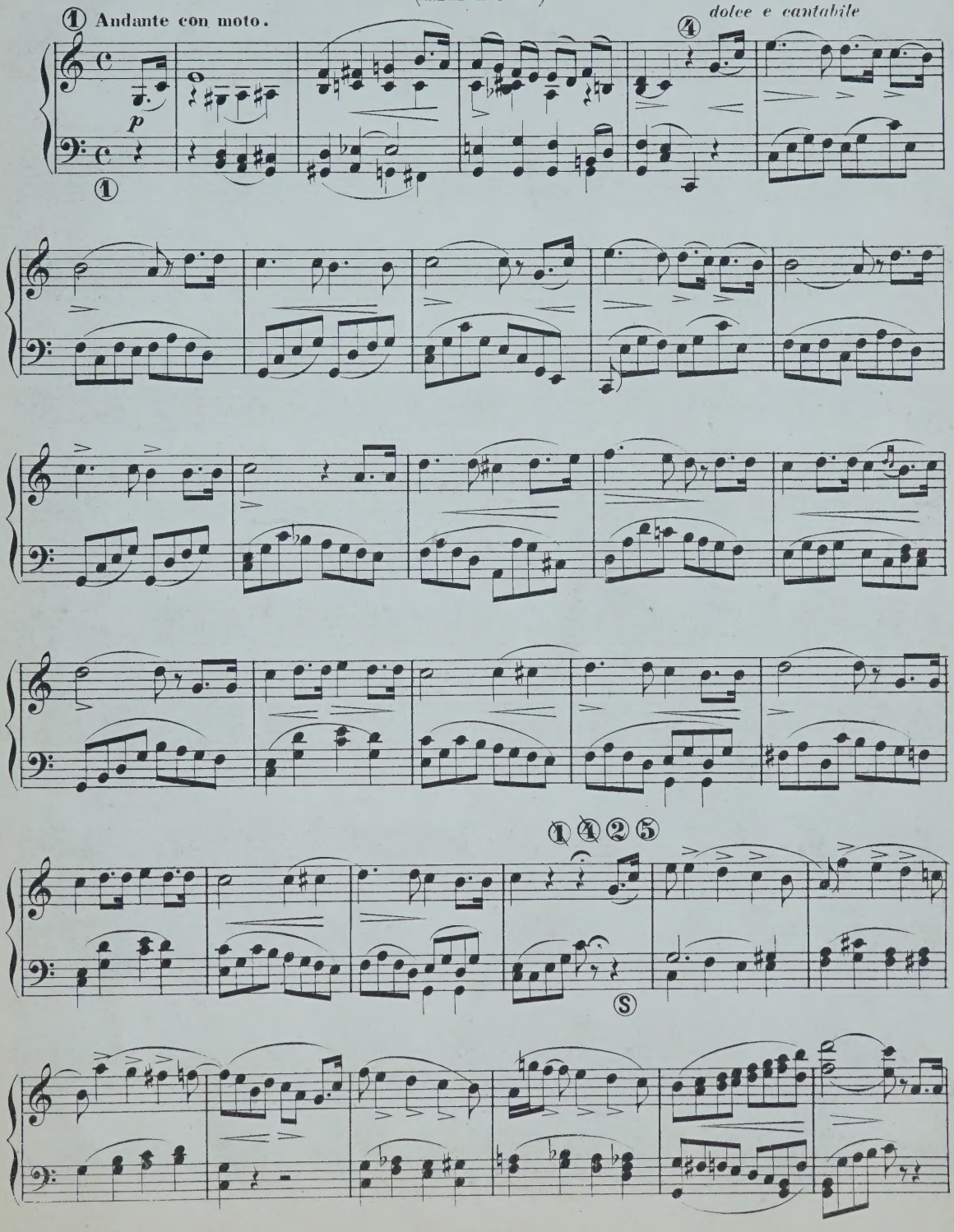

ff
allargando
ff lento

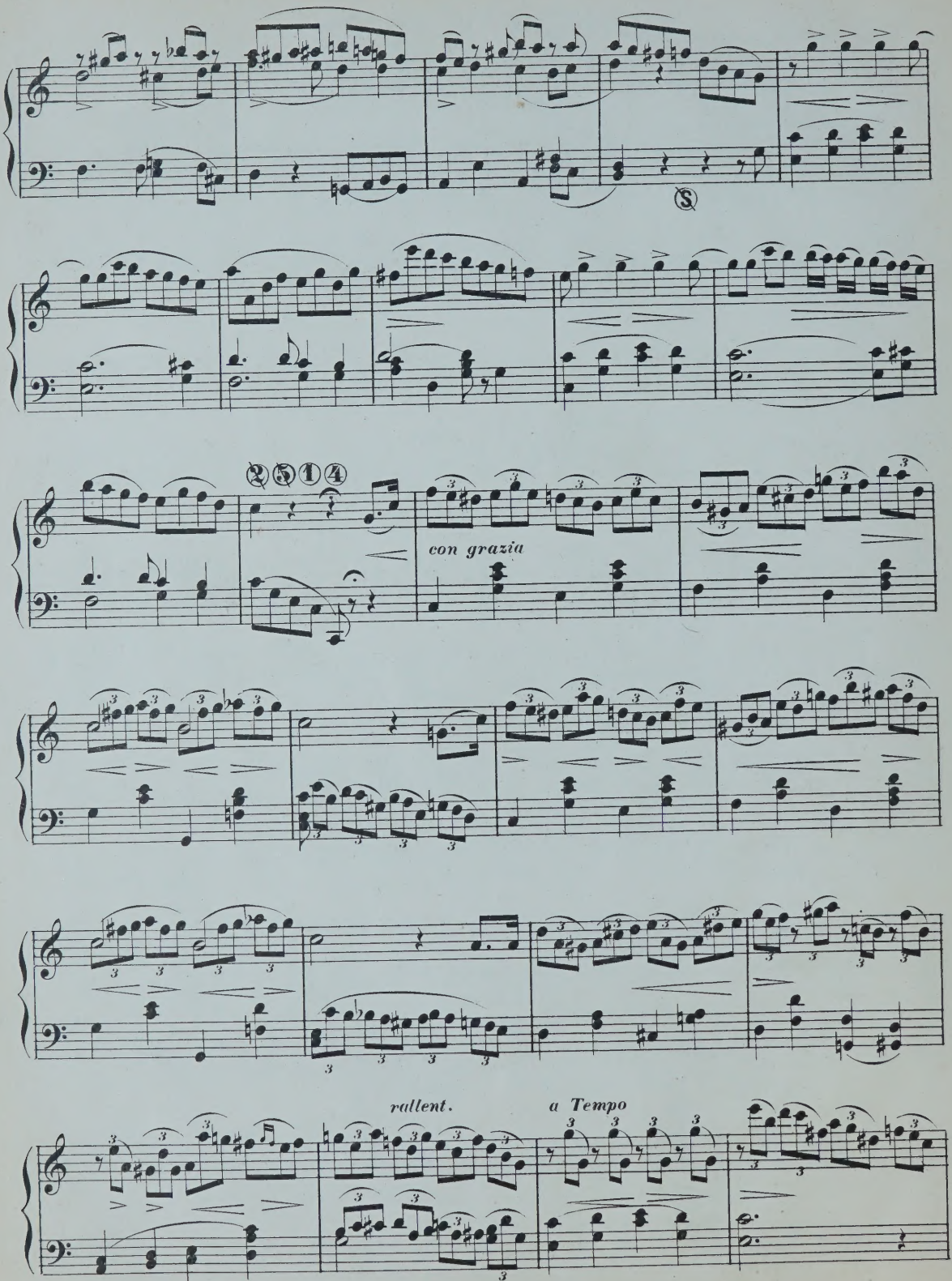
N° 15.

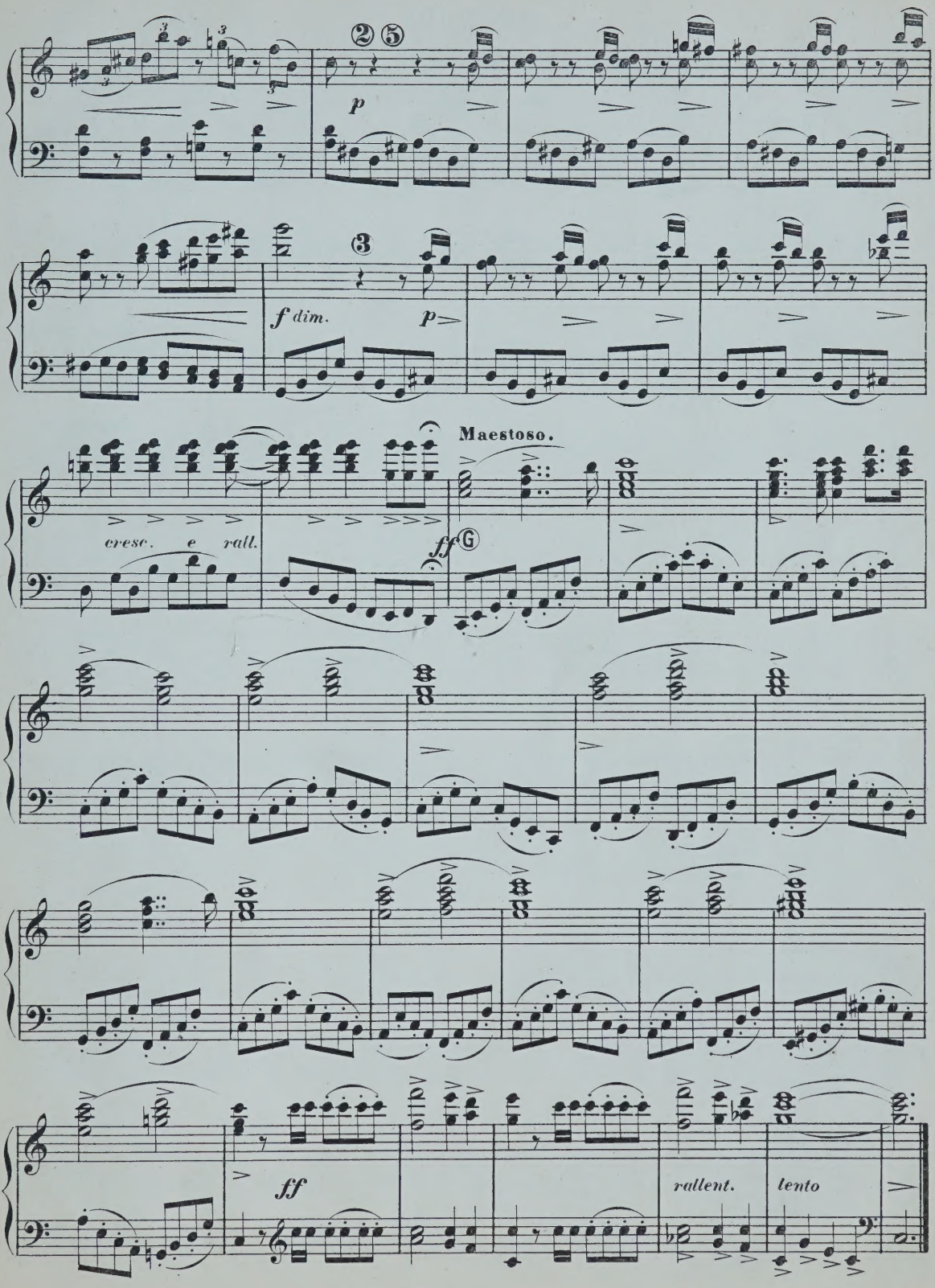
TROISIÈME THÊME VARIÉ

POUR JOUER PENDANT UN OFFICE.

(MÉHUL.)




Ⓢ
②⑤①④
con grazia
rallent.
a Tempo

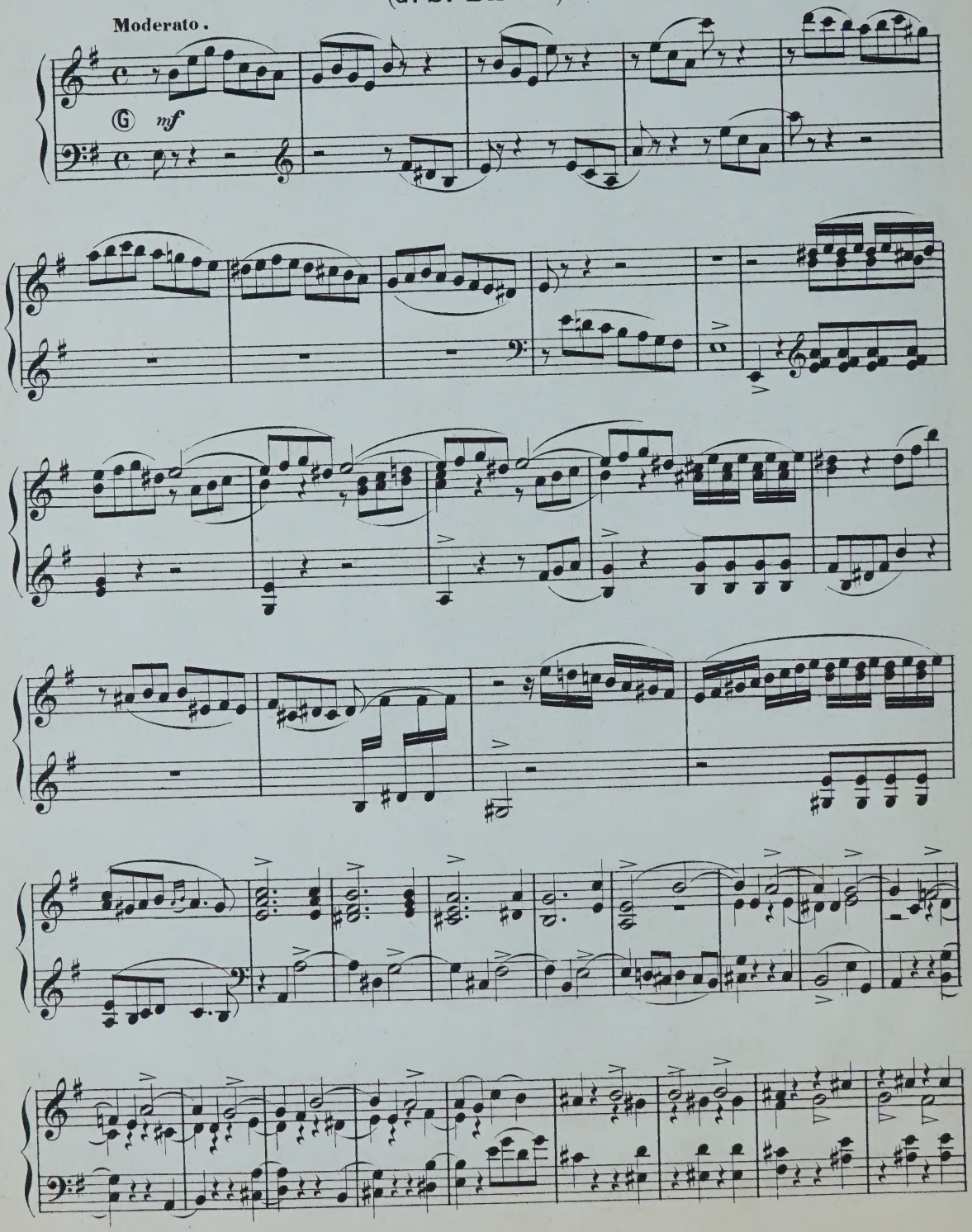

25
p
3
f dim.
p
Maestoso.
cresc. e rall.
ff
G
ff
rallent.
lento

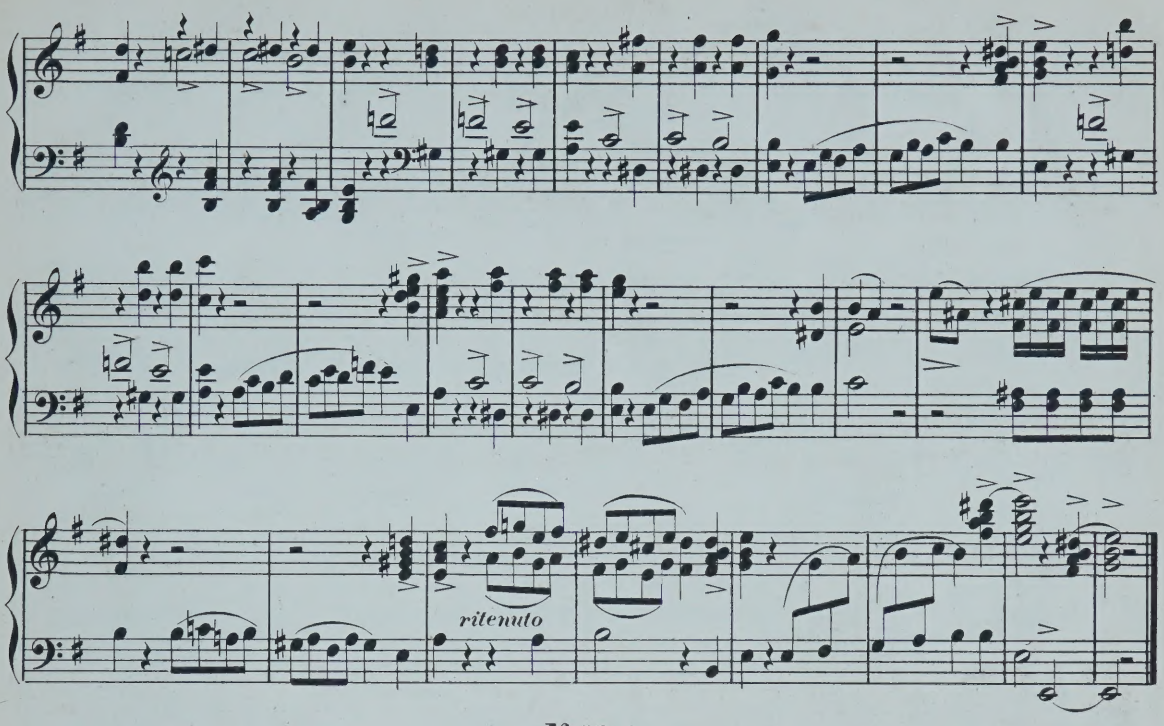
№ 16.

PRÉLUDE

POUR JOUER PENDANT UN OFFICE.

(J. S. BACH.)



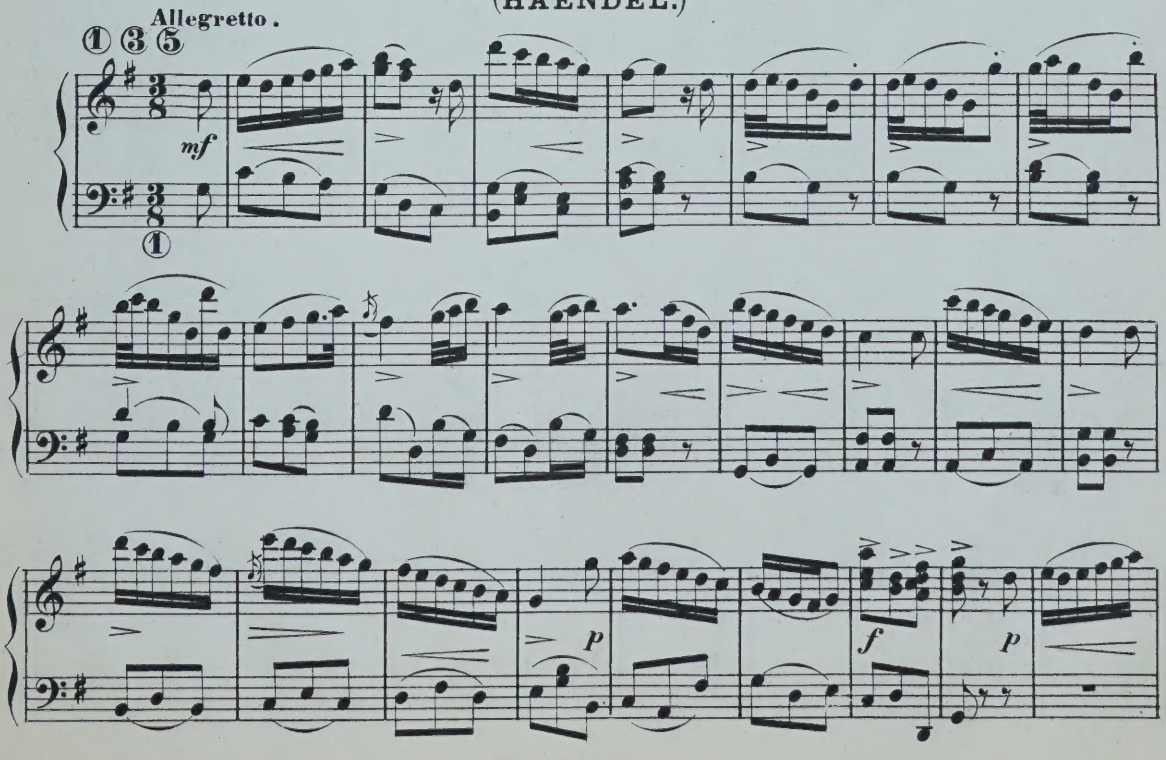


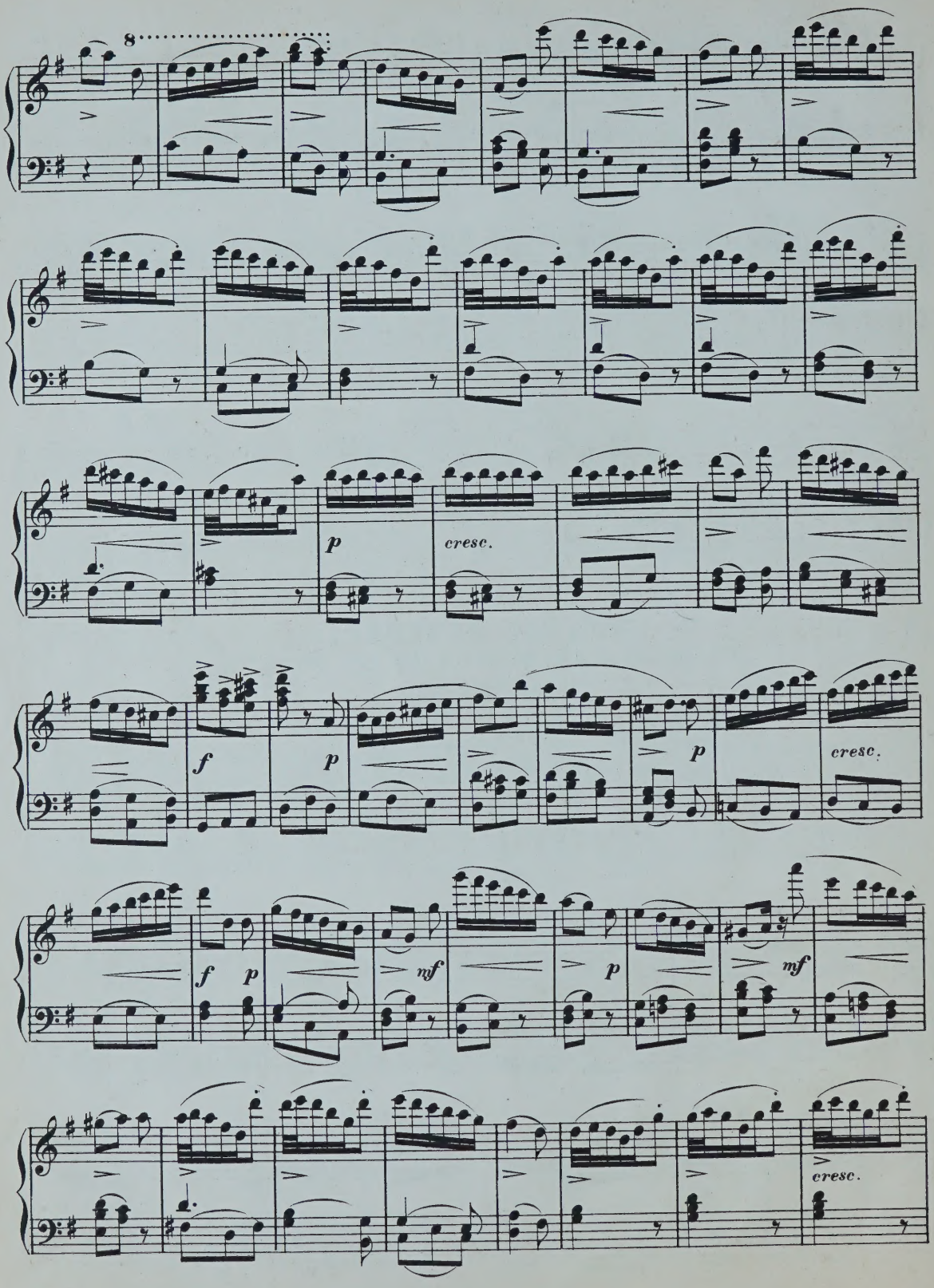
№ 17.

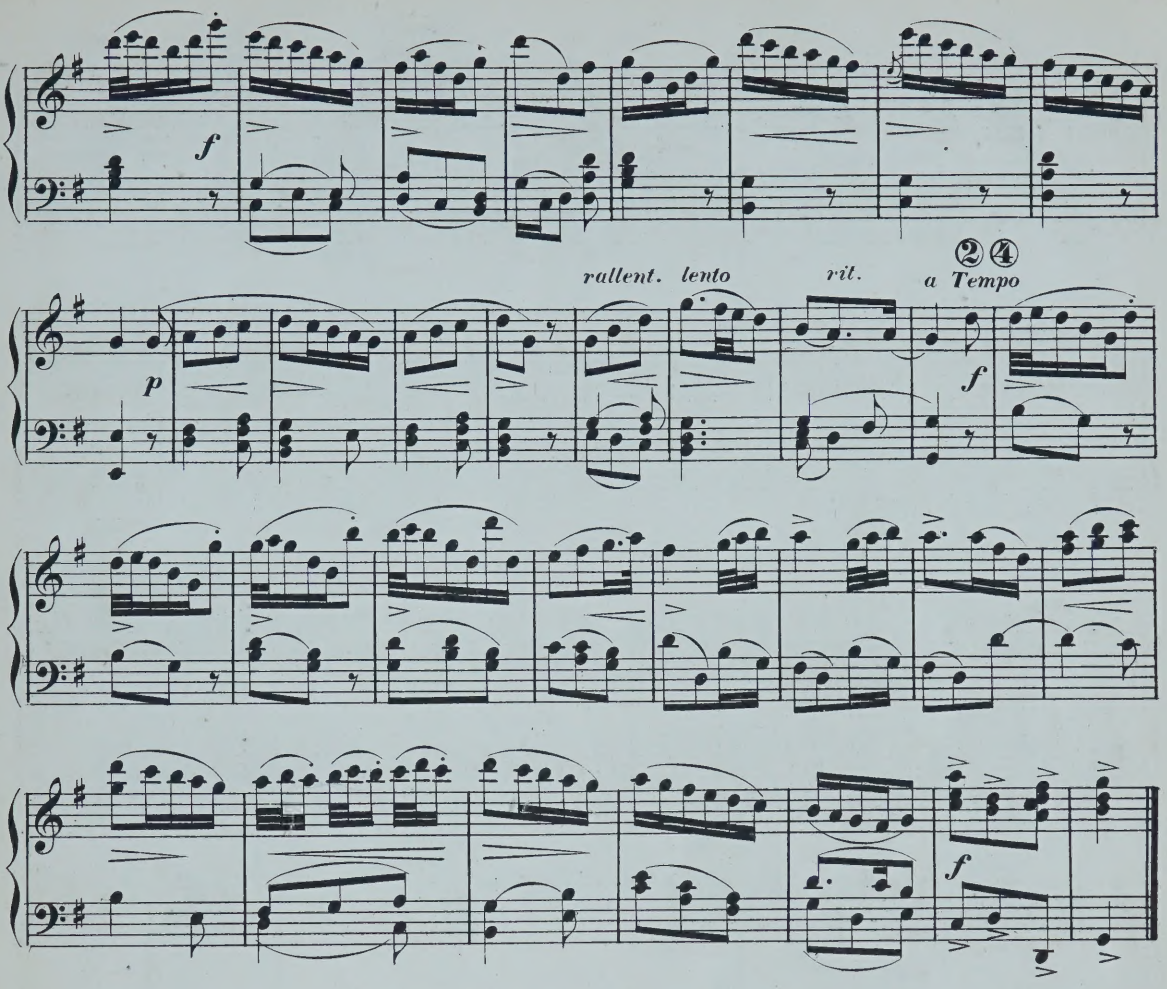
PRÉLUDE PASTORAL

POUR JOUER PENDANT UN OFFICE.

(HAENDEL.)



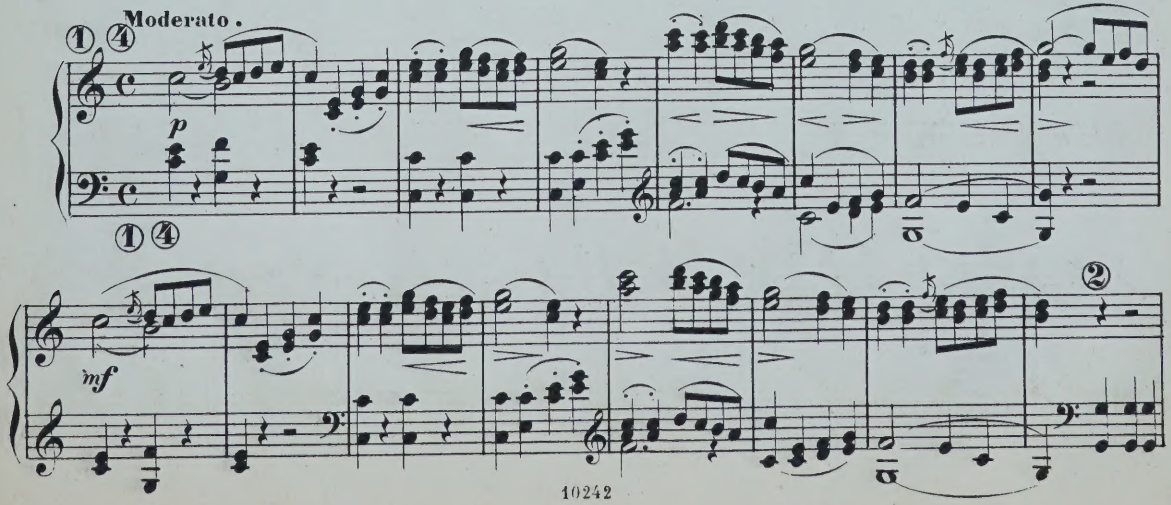

8
p
cresc.
f
p
p
cresc.
f
p
mf
p
mf
cresc.

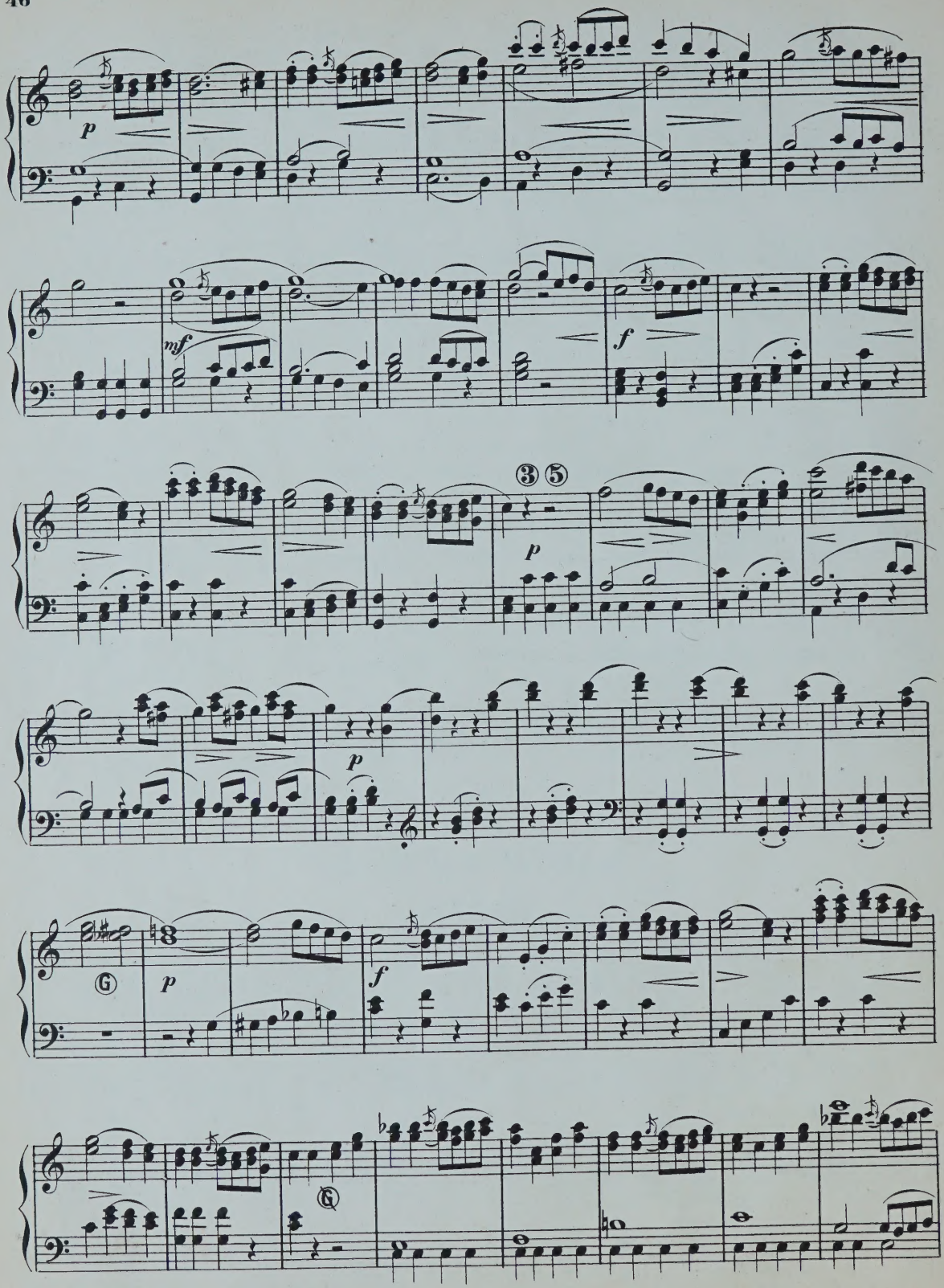


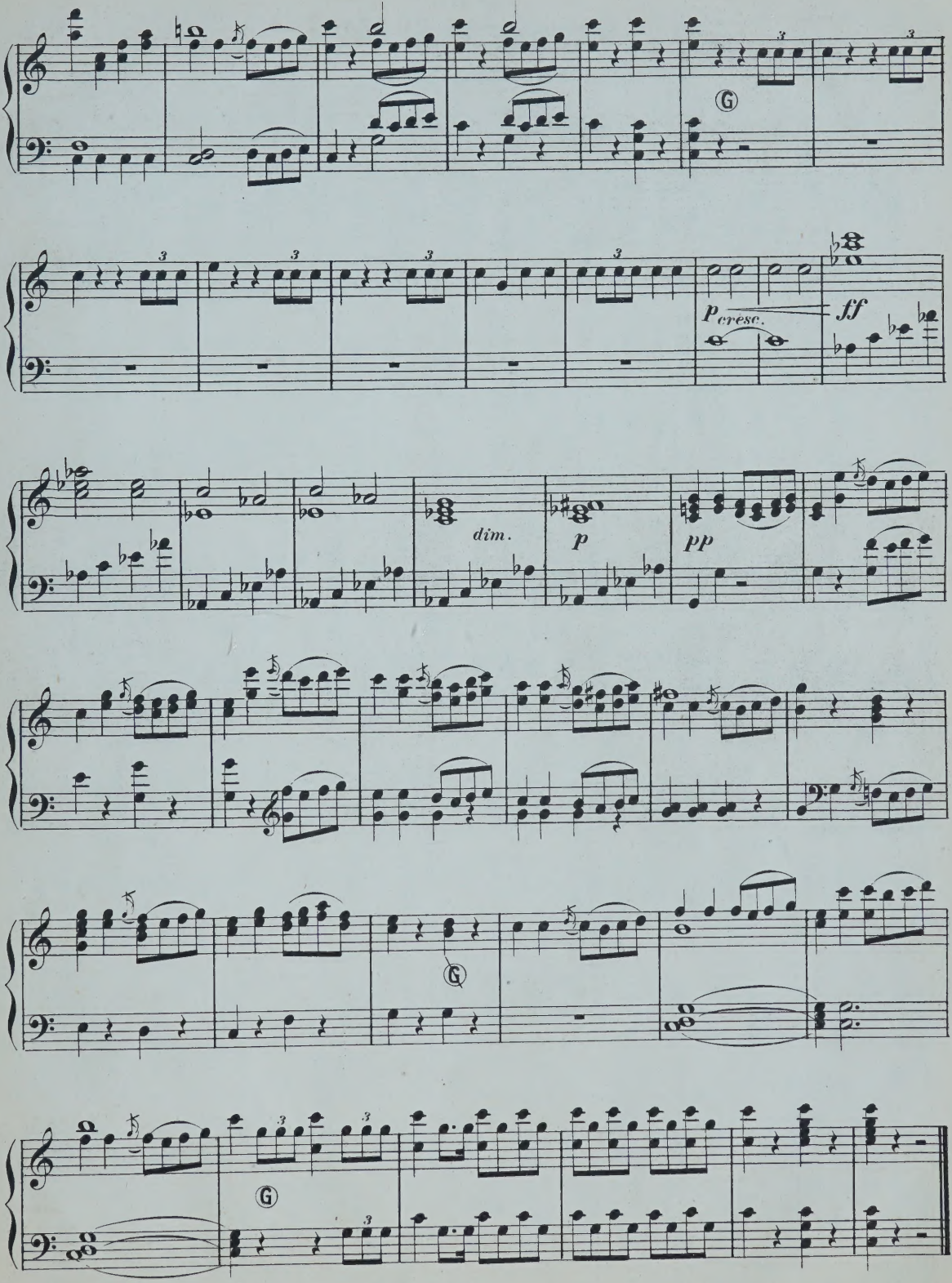
№ 18.

MARCHE NUPTIALE.

(HAYDN.)




p
mf
f
35
p
p
G
p
f
G

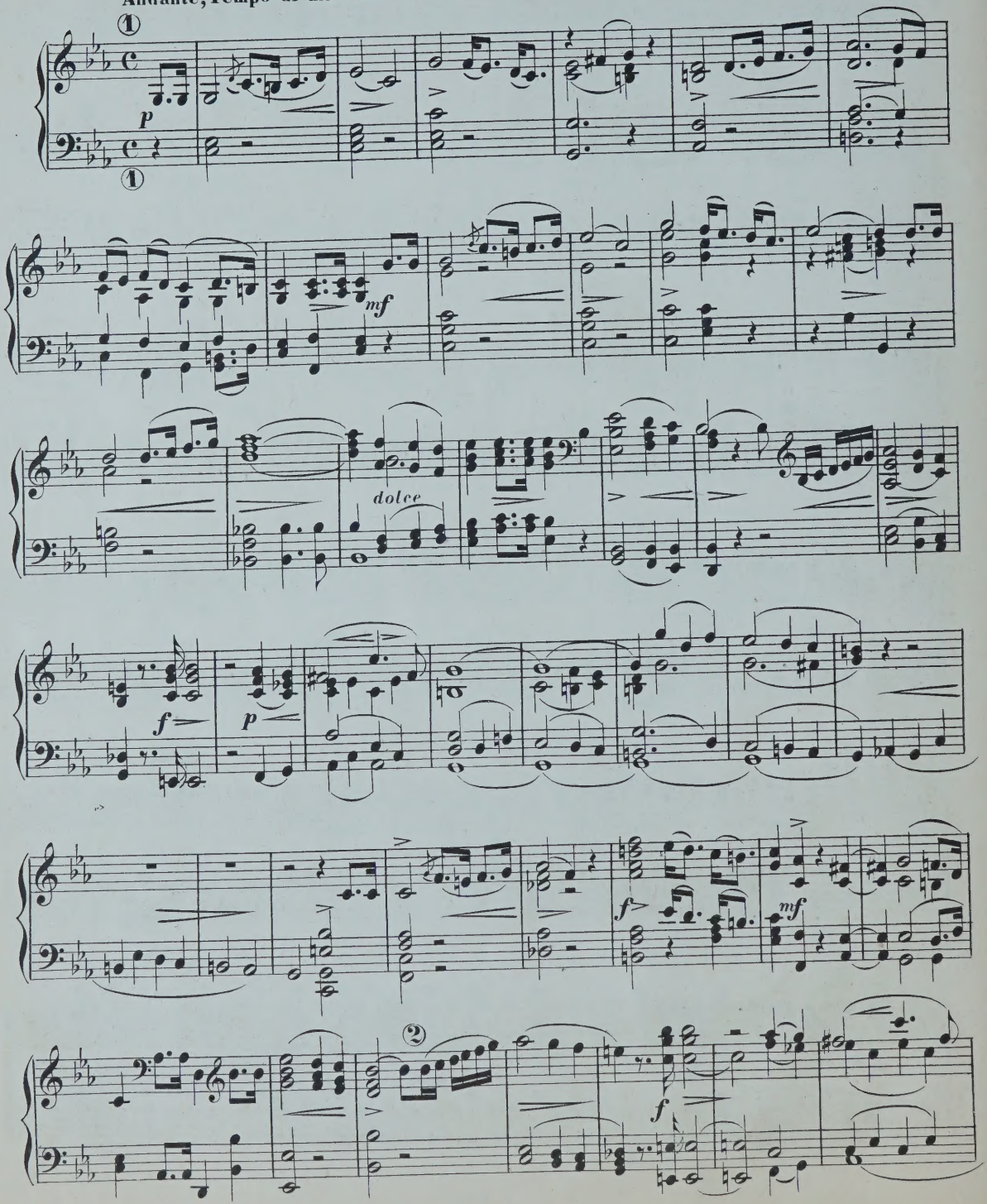

p cresc.
ff
dim.
p
pp

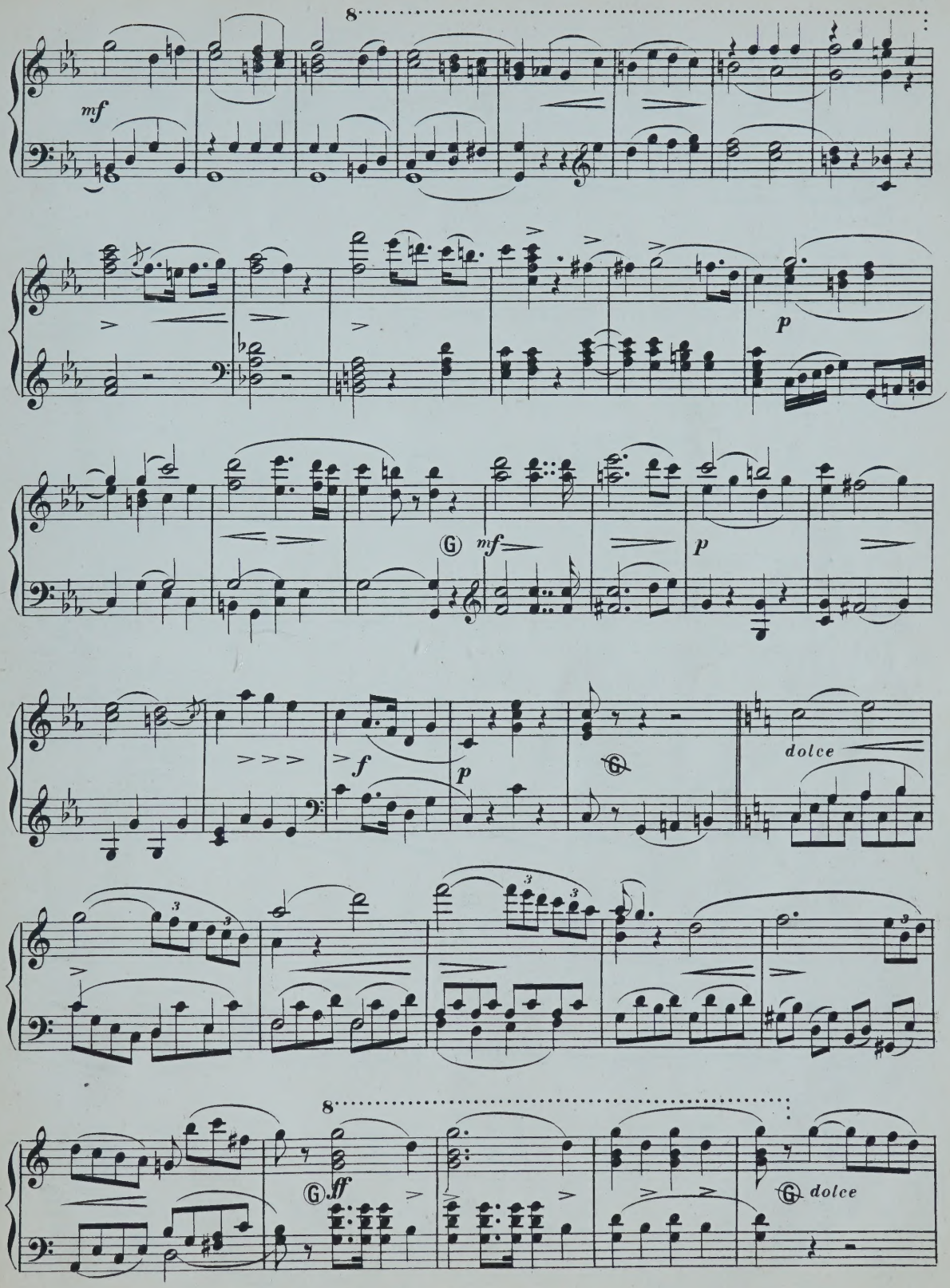
№ 19.

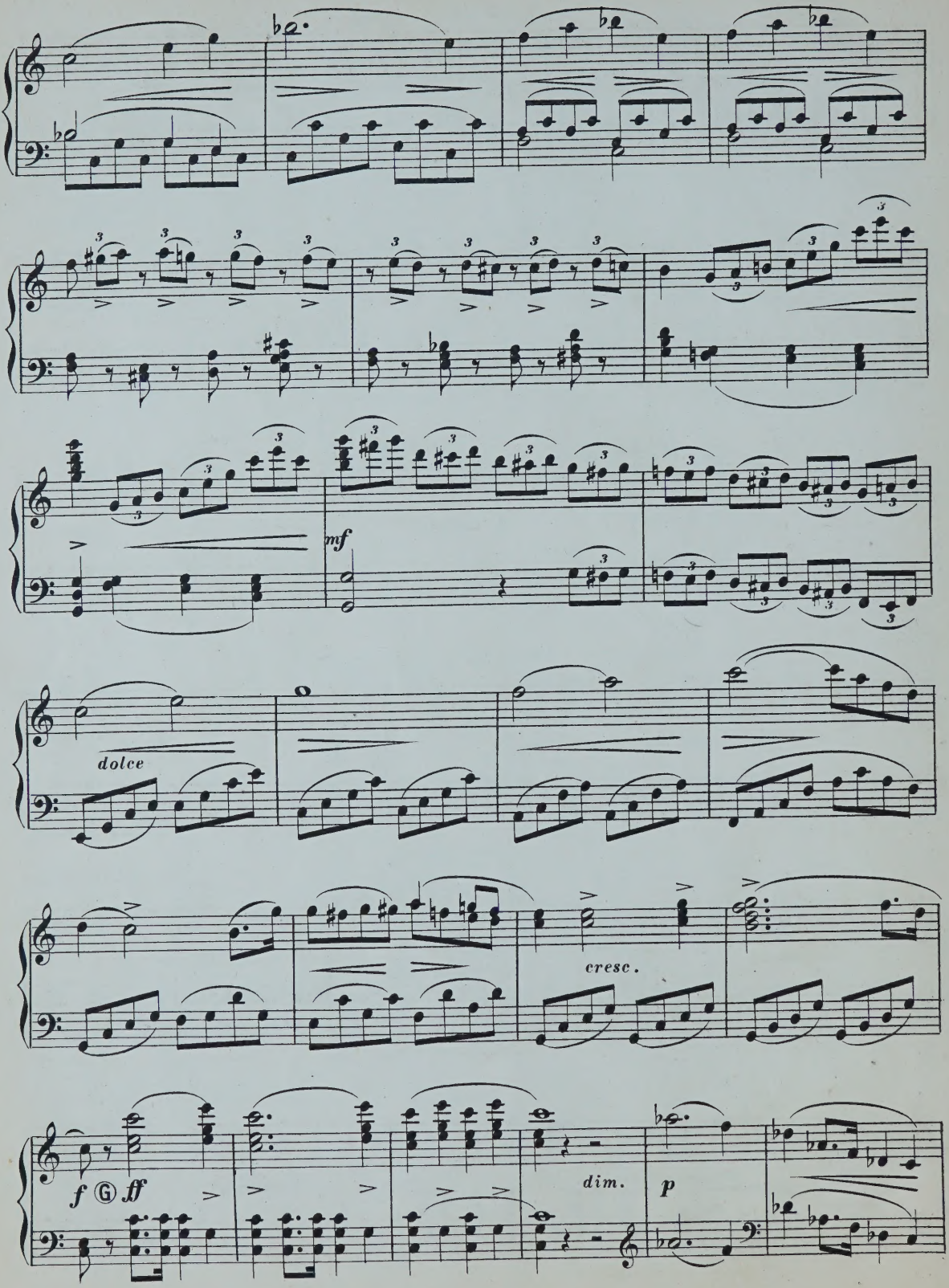
MARCHE FUNÈBRE.

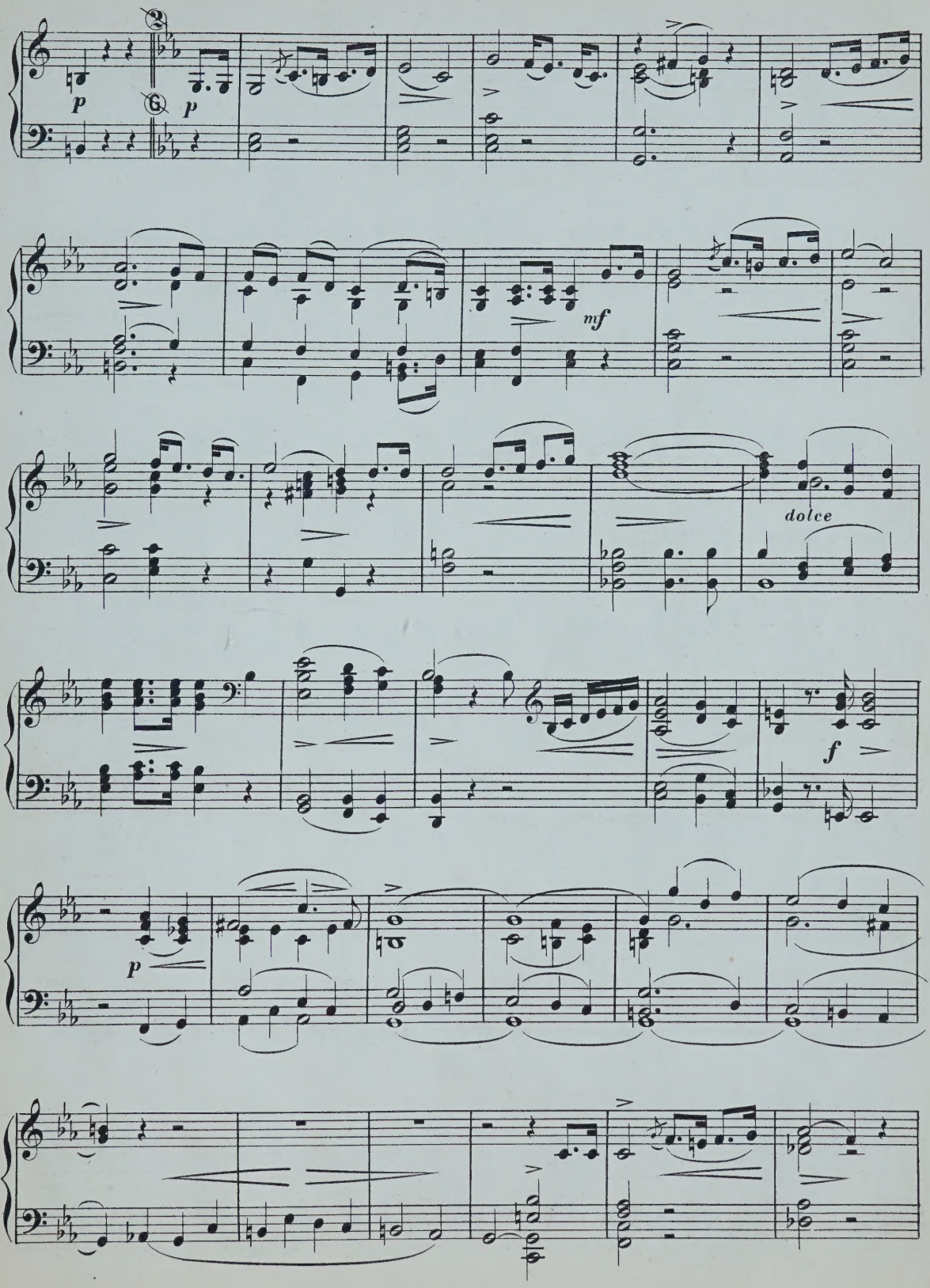
(BEETHOVEN.)

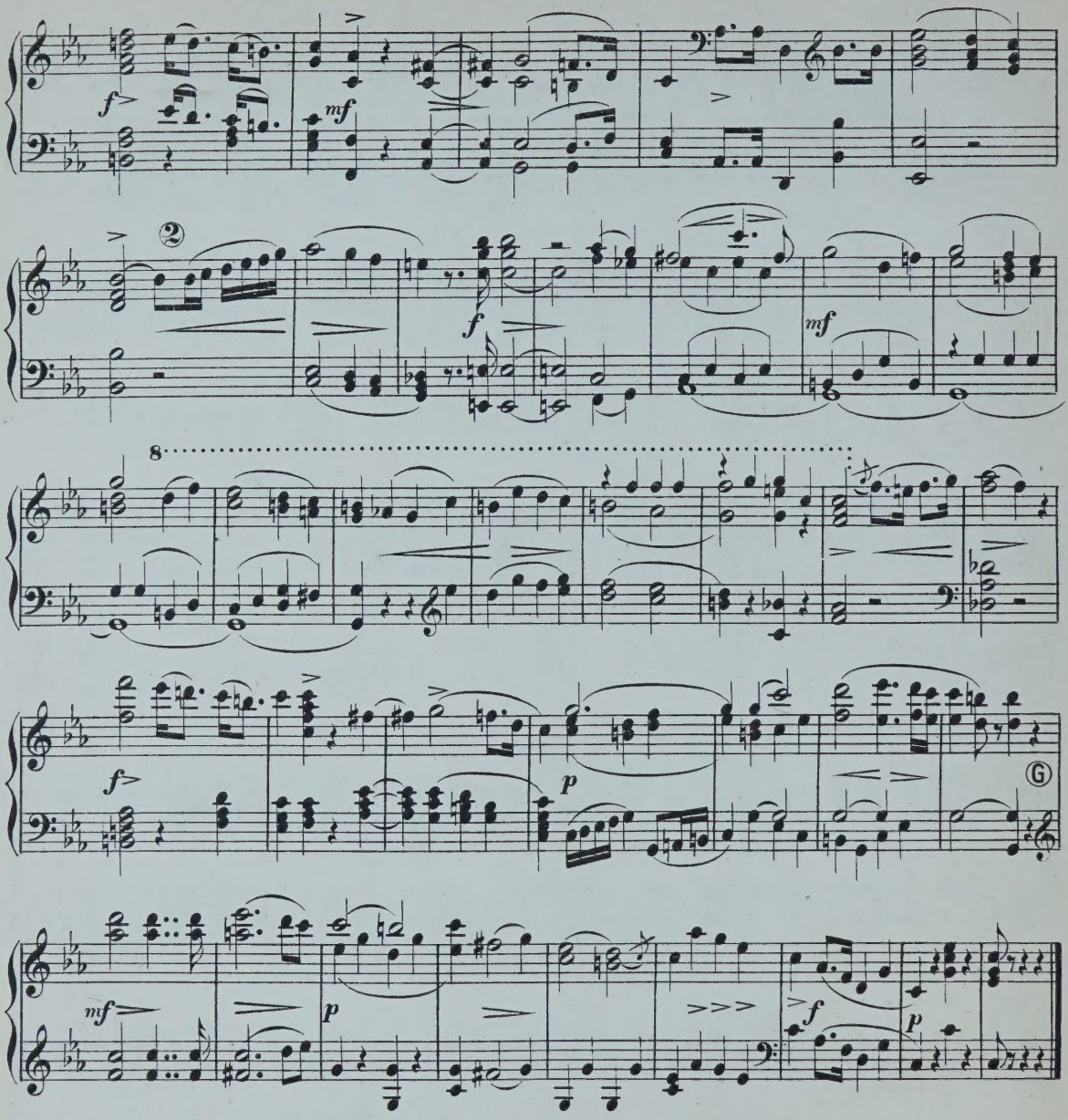
Andante, Tempo di marcia.




8
mf
p
mf
p
f
p
dolce
3
8
ff
dolce


mf
dolce
cresc.
f
ff
dim.
p

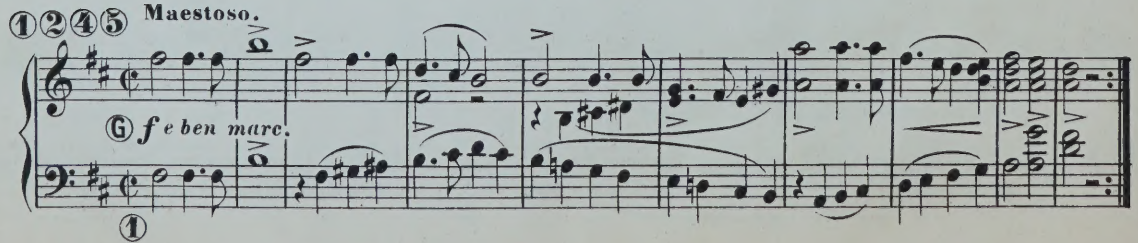

p
p
mf
dolce
f
p

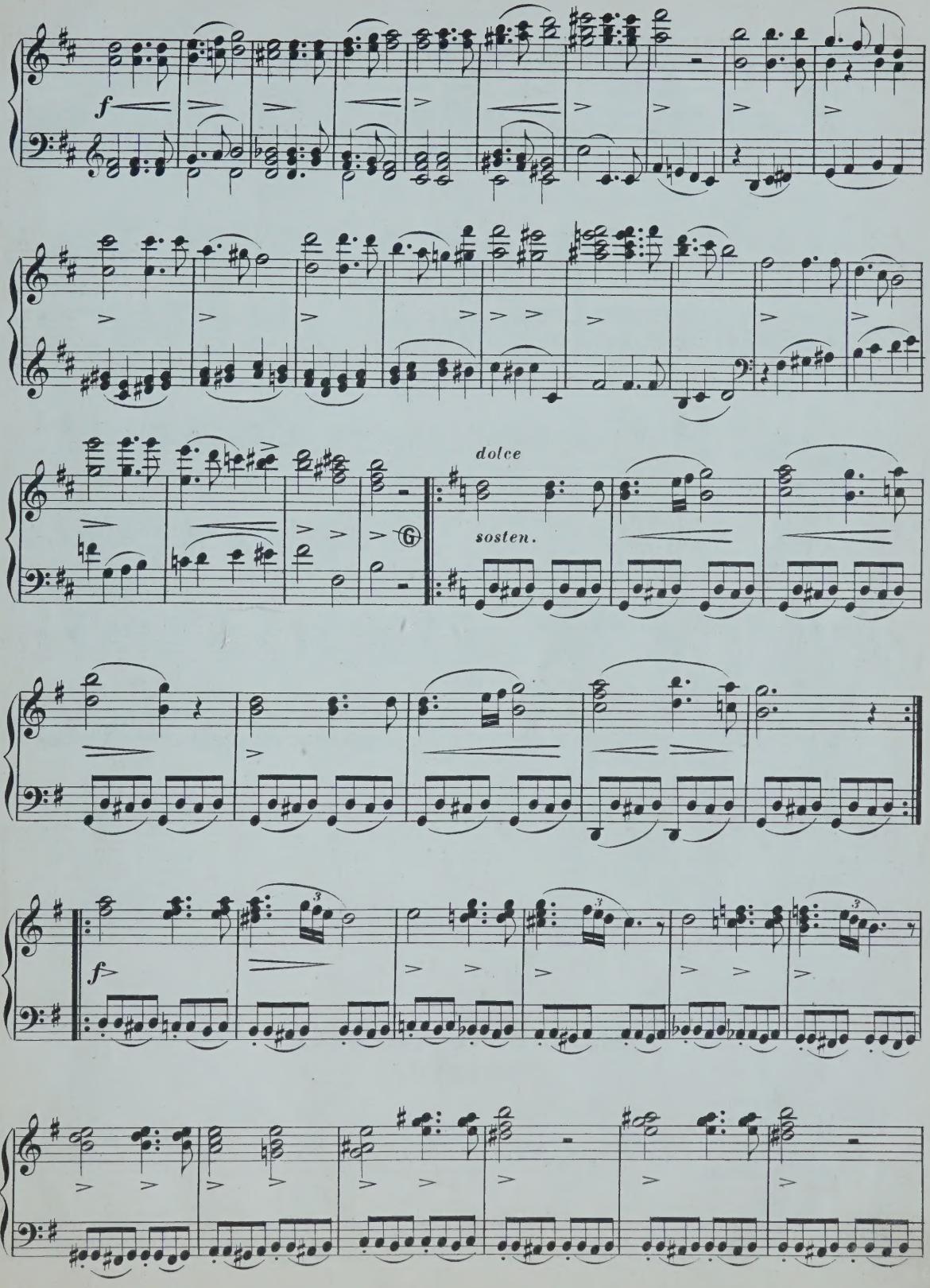


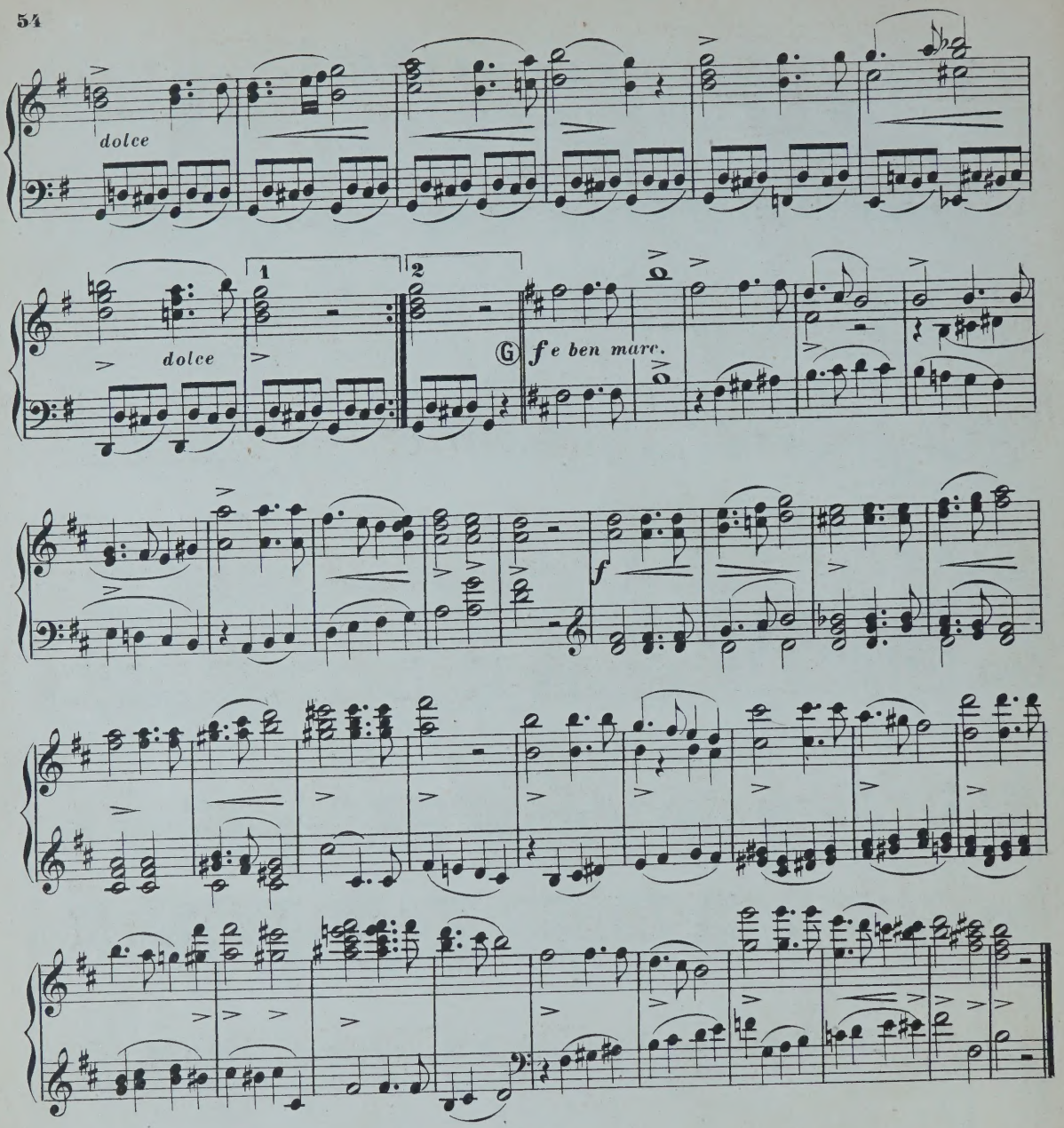
№ 20.

MARCHE RELIGIEUSE.

(SCHUBERT.)



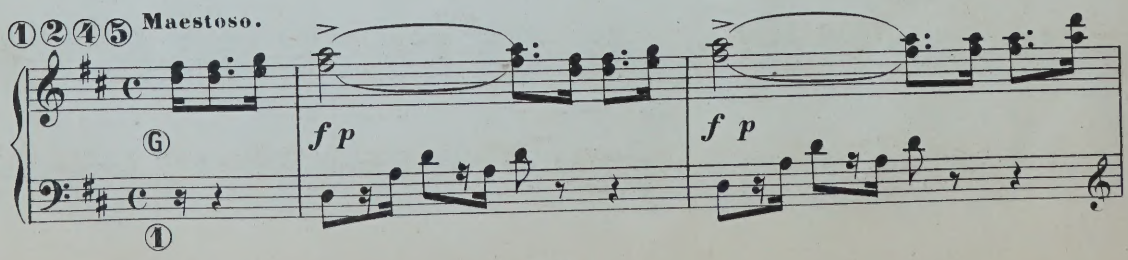

f
dolce
sosten.
f

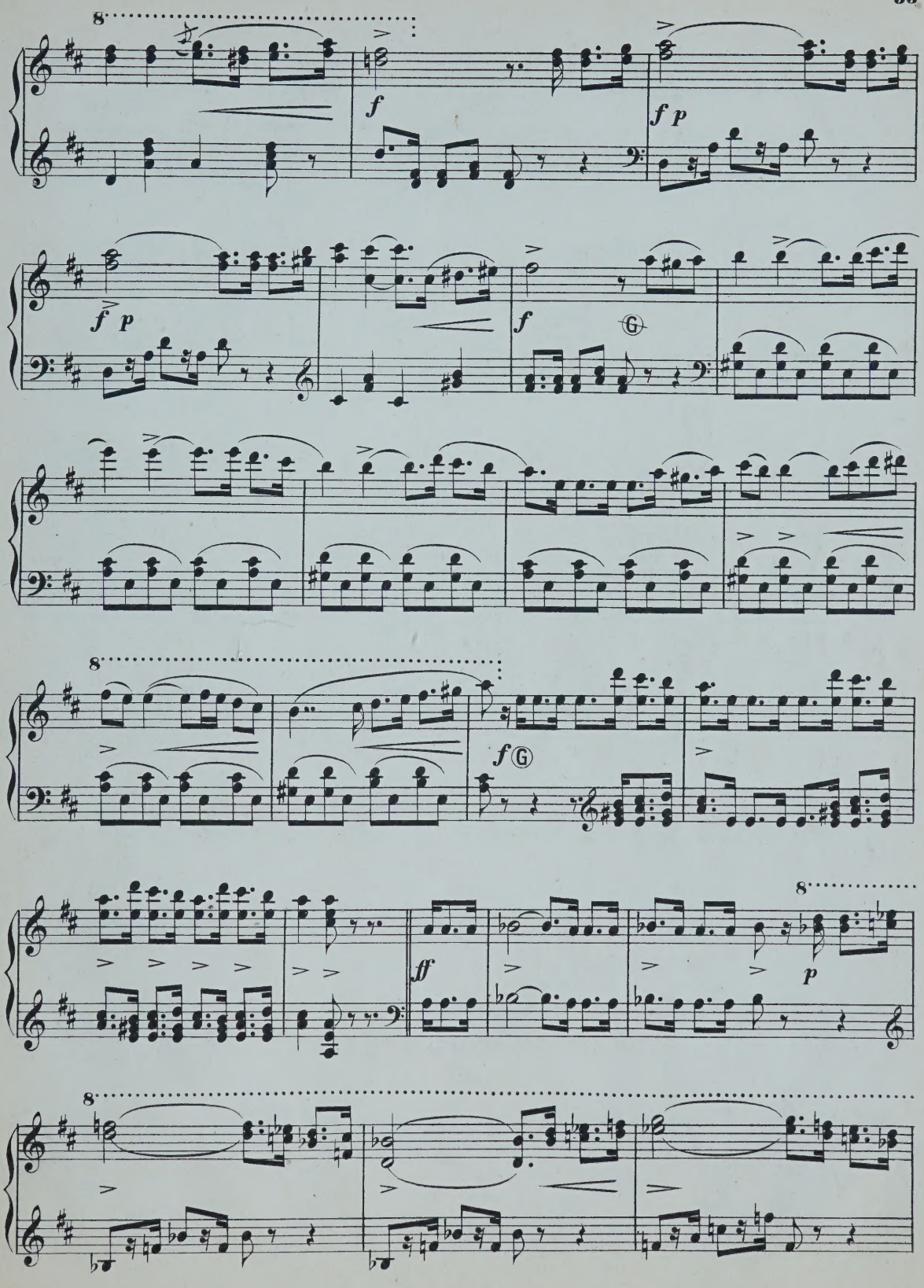


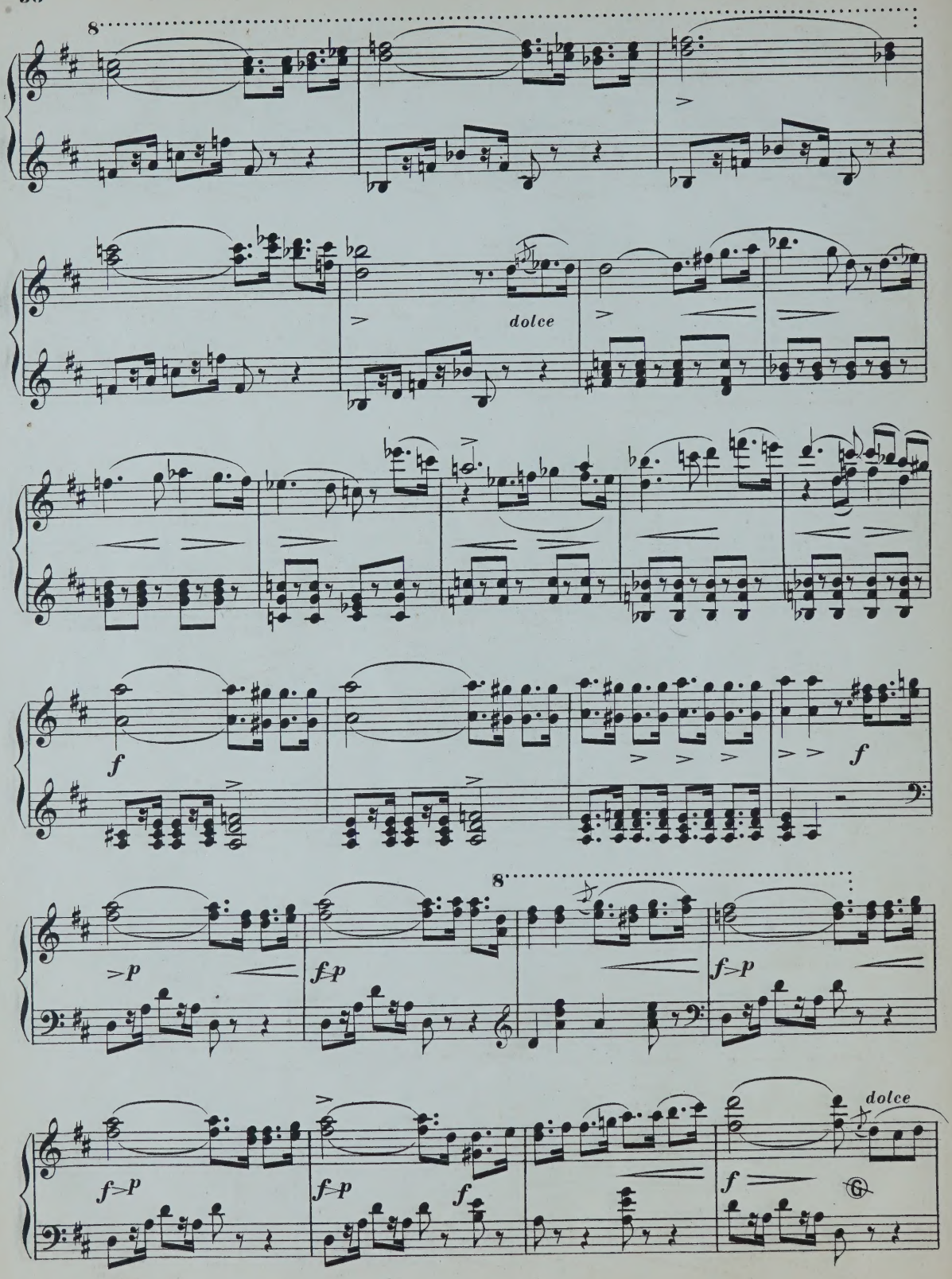
№ 21.

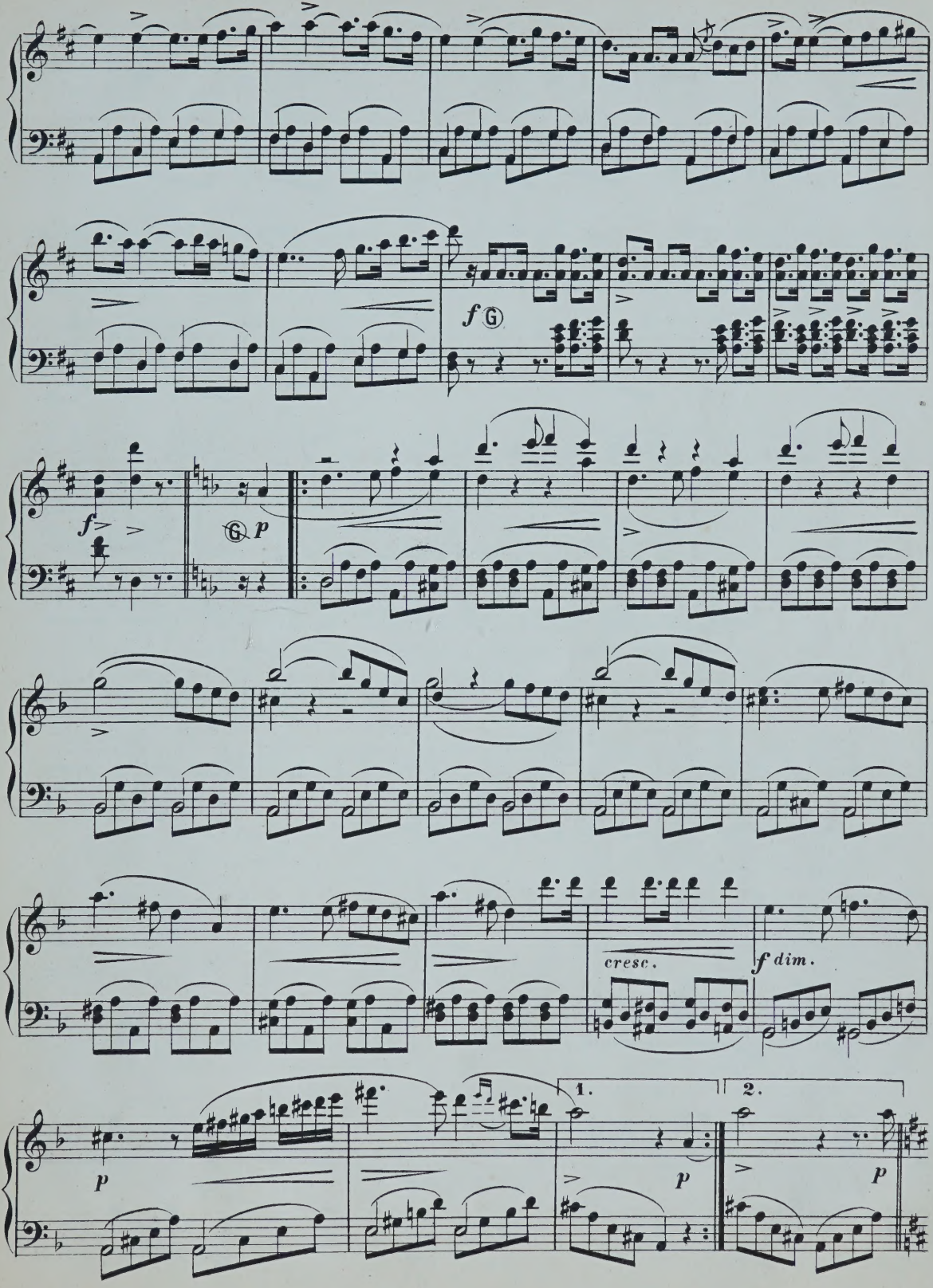
MARCHE TRIOMPHALE.

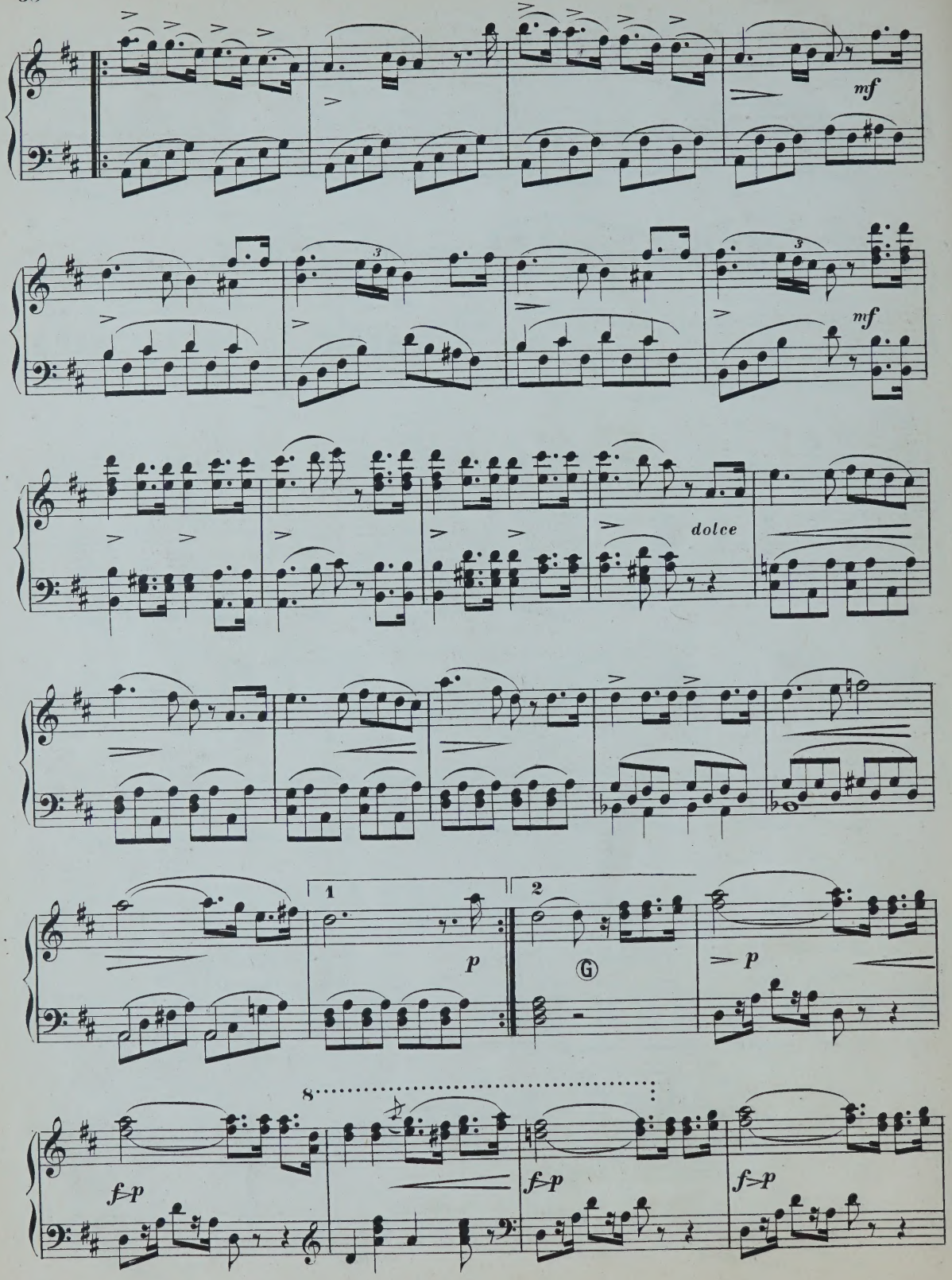
(SCHUBERT.)

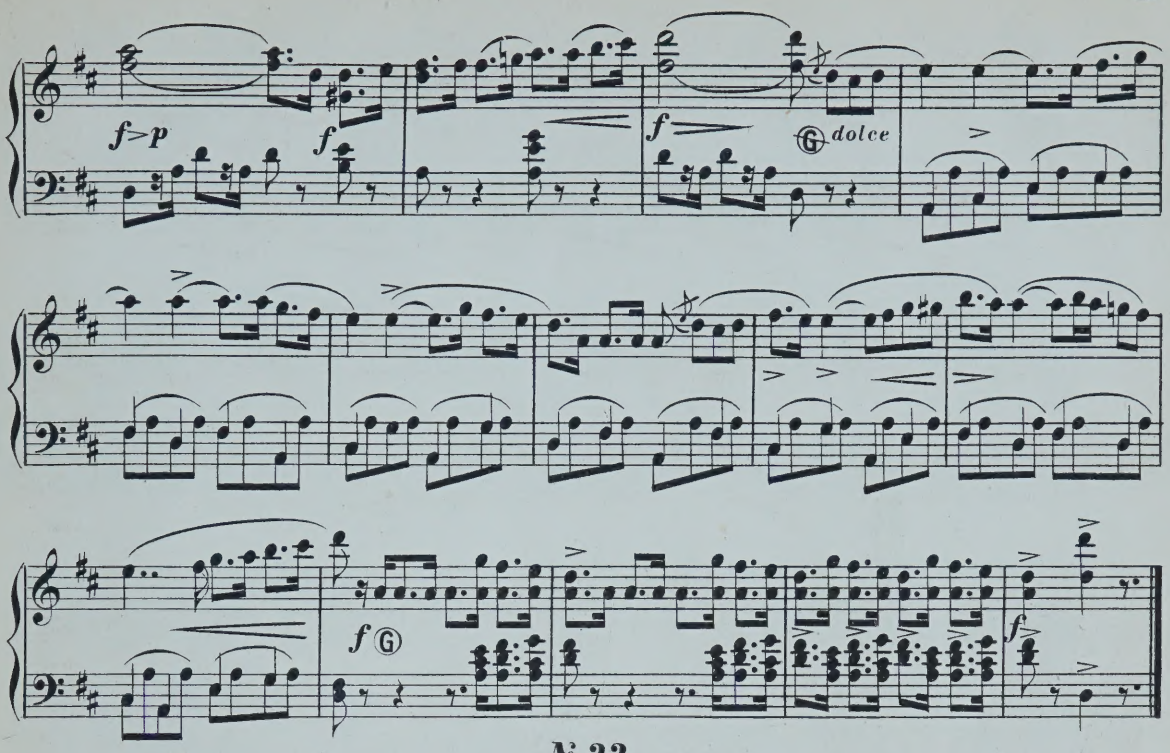



8
f
f p
f p
f
G
8
f G
8
ff
p
8


8
dolce
f
>p
f>p
8
dolce
6


f Ⓖ
f
Ⓖ p
cresc.
f dim.
1.
2.
p
p
p


mf
mf
dolce
1
2
p
p
f>p
f>p
f>p

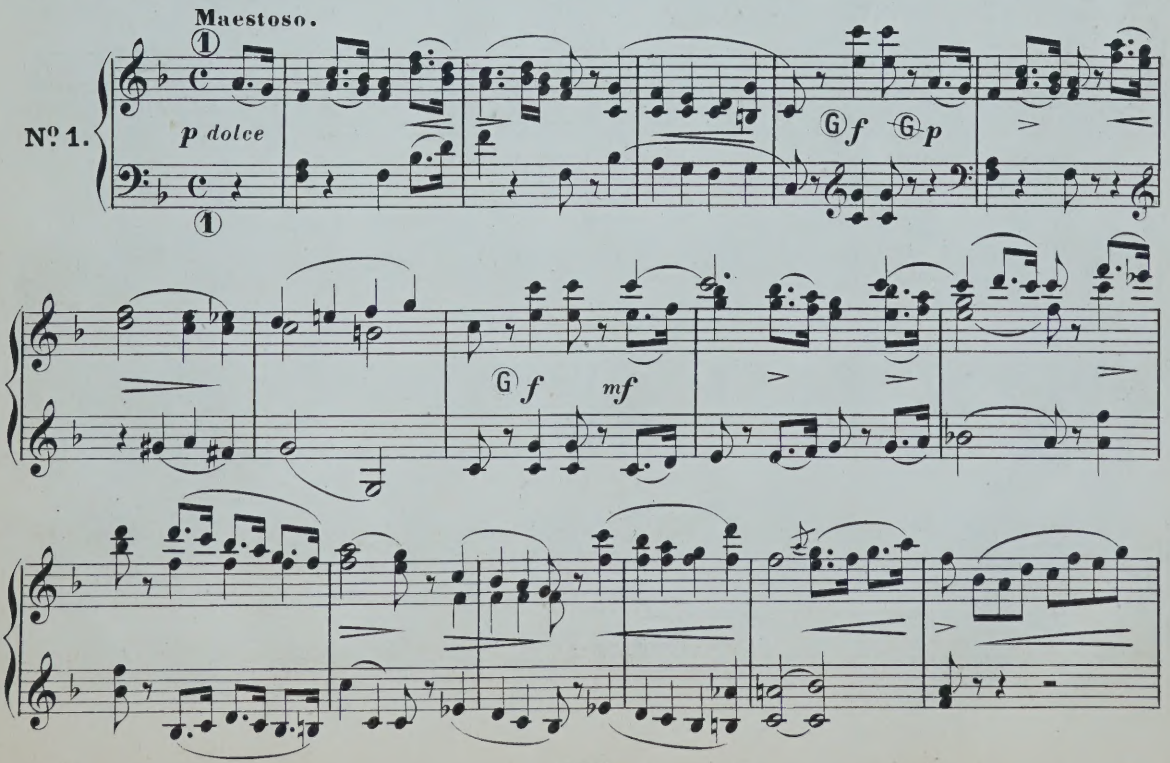


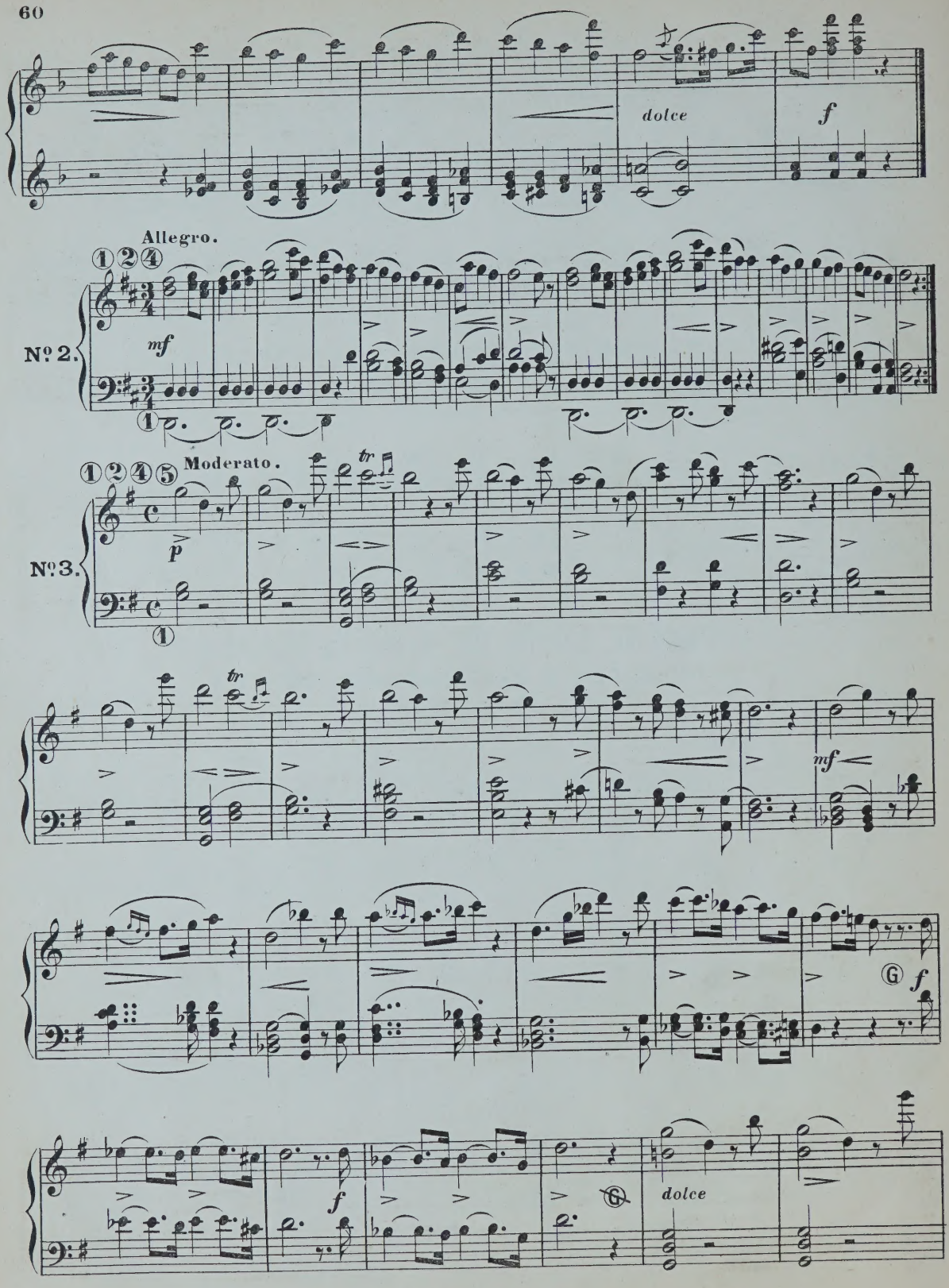
№ 22.

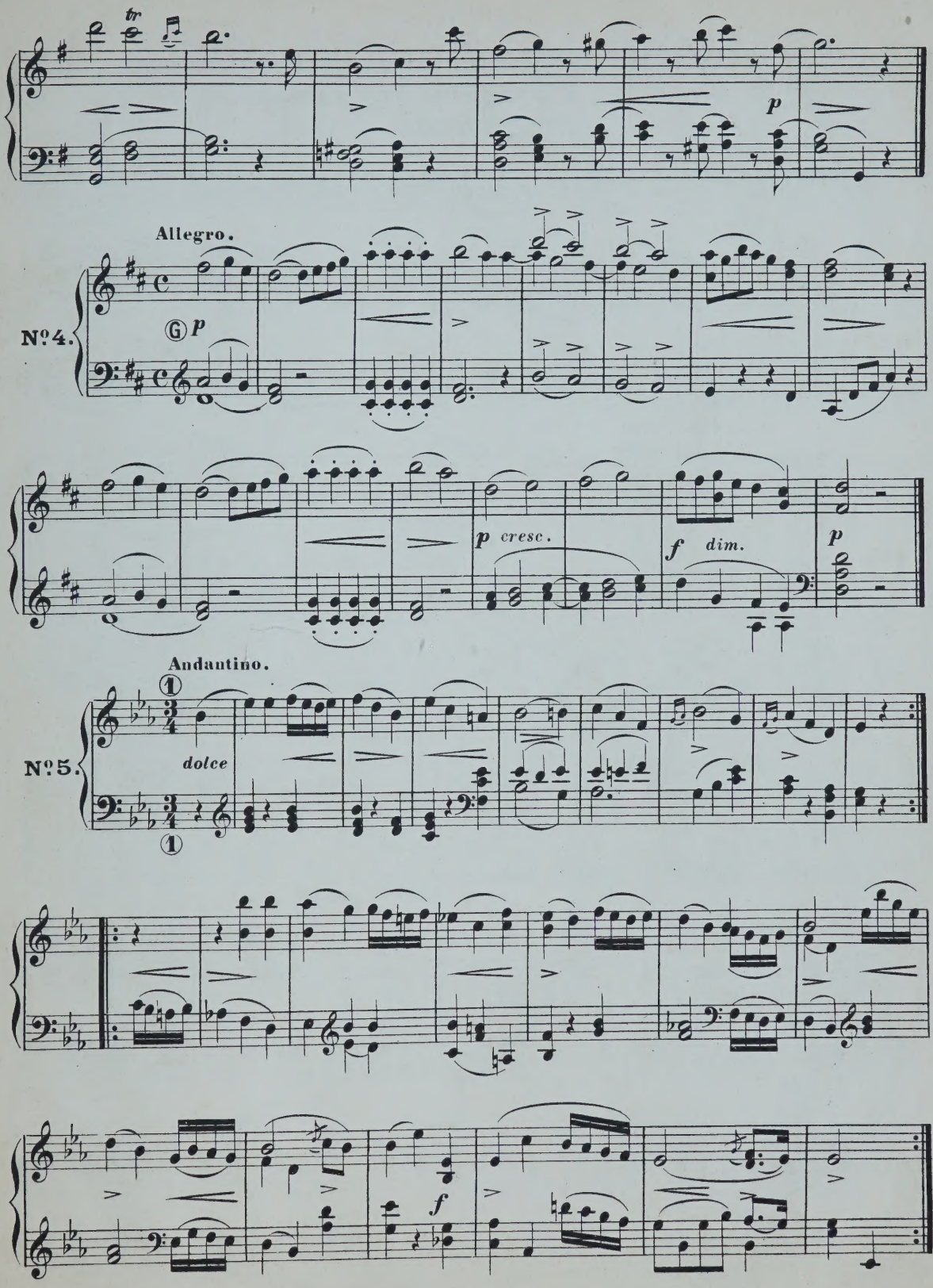
PREMIÈRE SUITE DE CINQ ANTIENNES

POUR LES 5 PSAUMES DES VÊPRES.

(HAYDN.)




dolce
f
Allegro.
Nº 2.
mf
Moderato.
Nº 3.
p
tr
mf
G
f
f
G
dolce

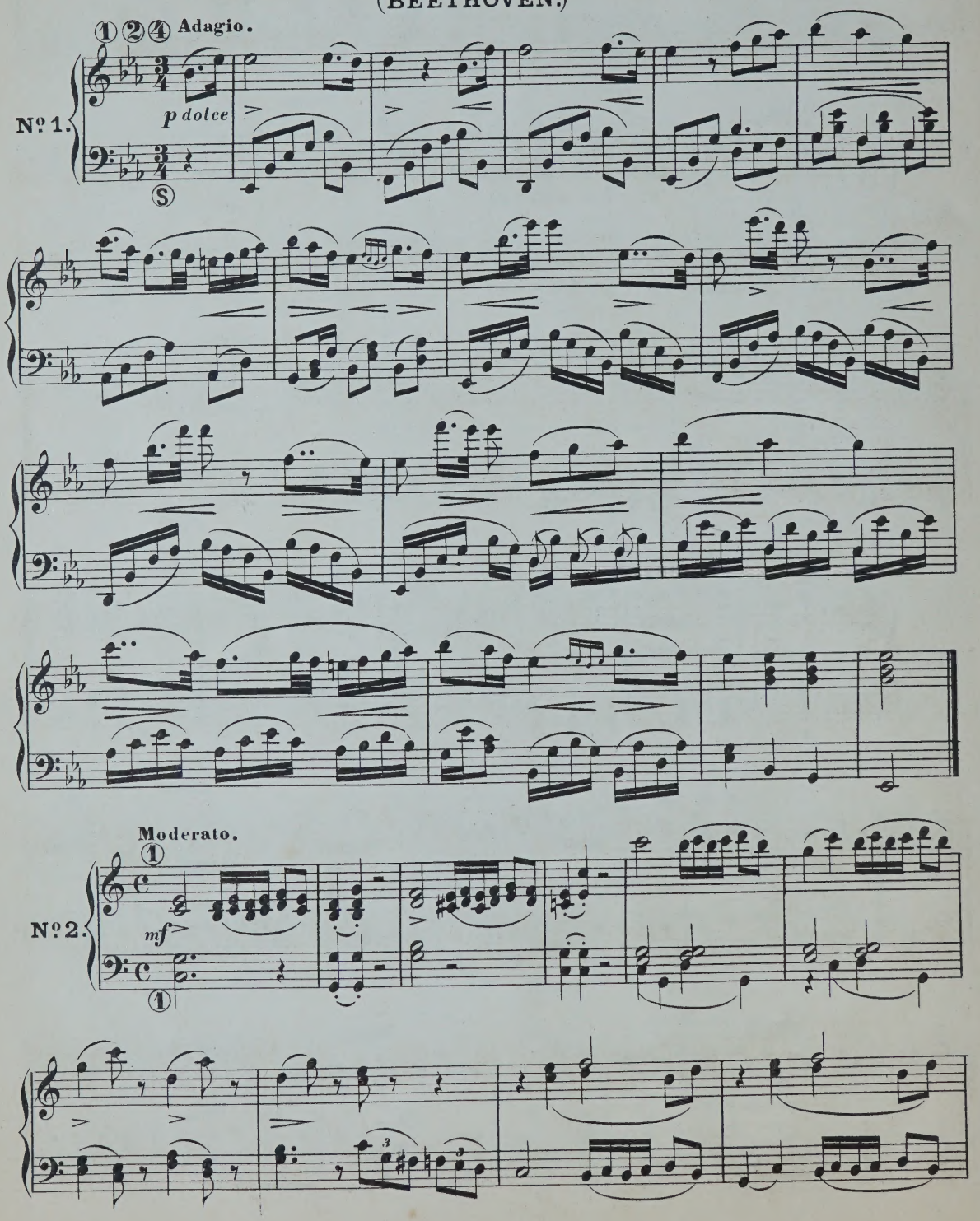

tr
p
Allegro.
Nº4.
p
p cresc.
f dim.
p
Andantino.
Nº5.
dolce
f

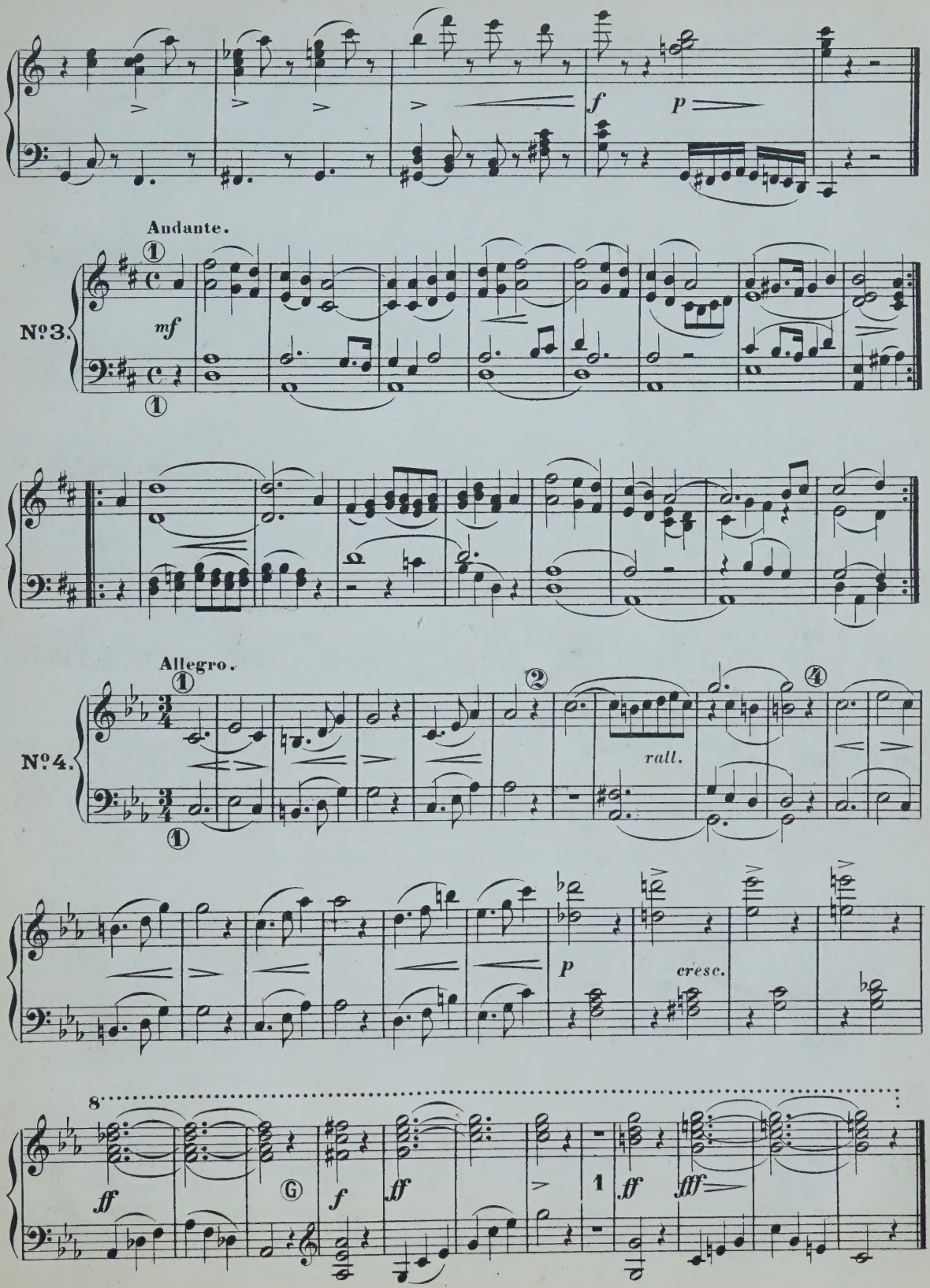
№ 23.

DEUXIÈME SUITE DE CINQ ANTIENNES

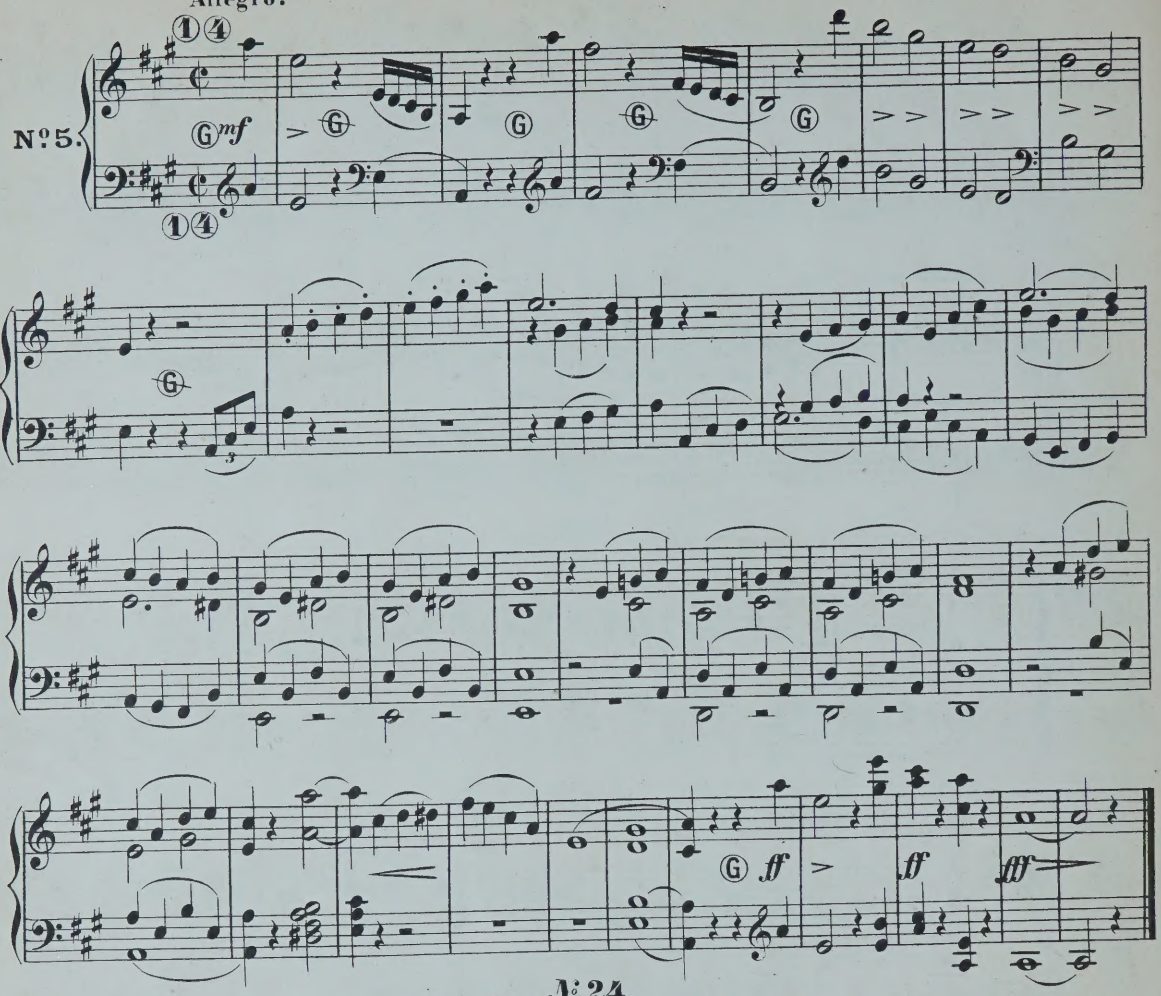
POUR LES 5 PSAUMES DES VÊPRES.

(BEETHOVEN.)




f
p
Andante.
No. 3.
mf
Allegro.
No. 4.
rall.
p
cresc.
8
ff
f
fff

Allegro.



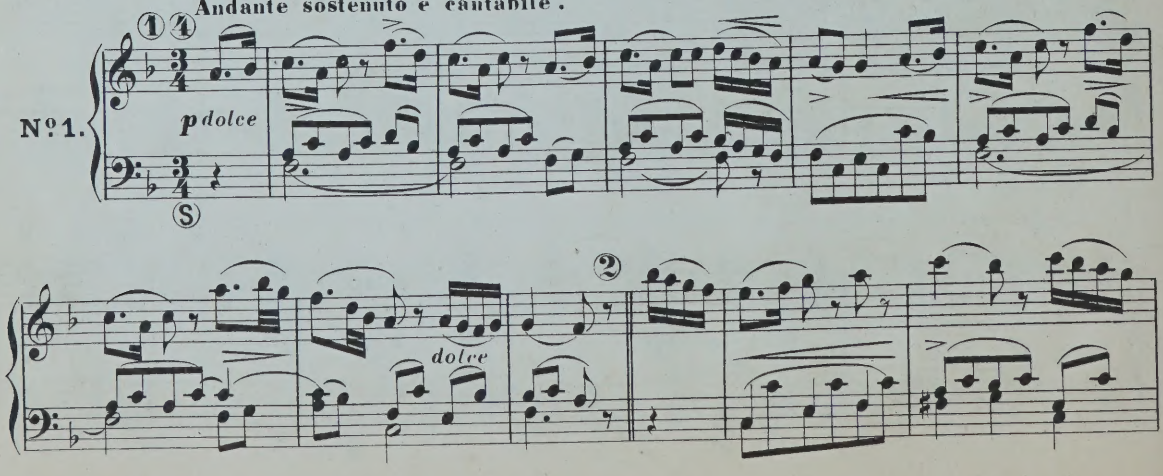
№ 24.

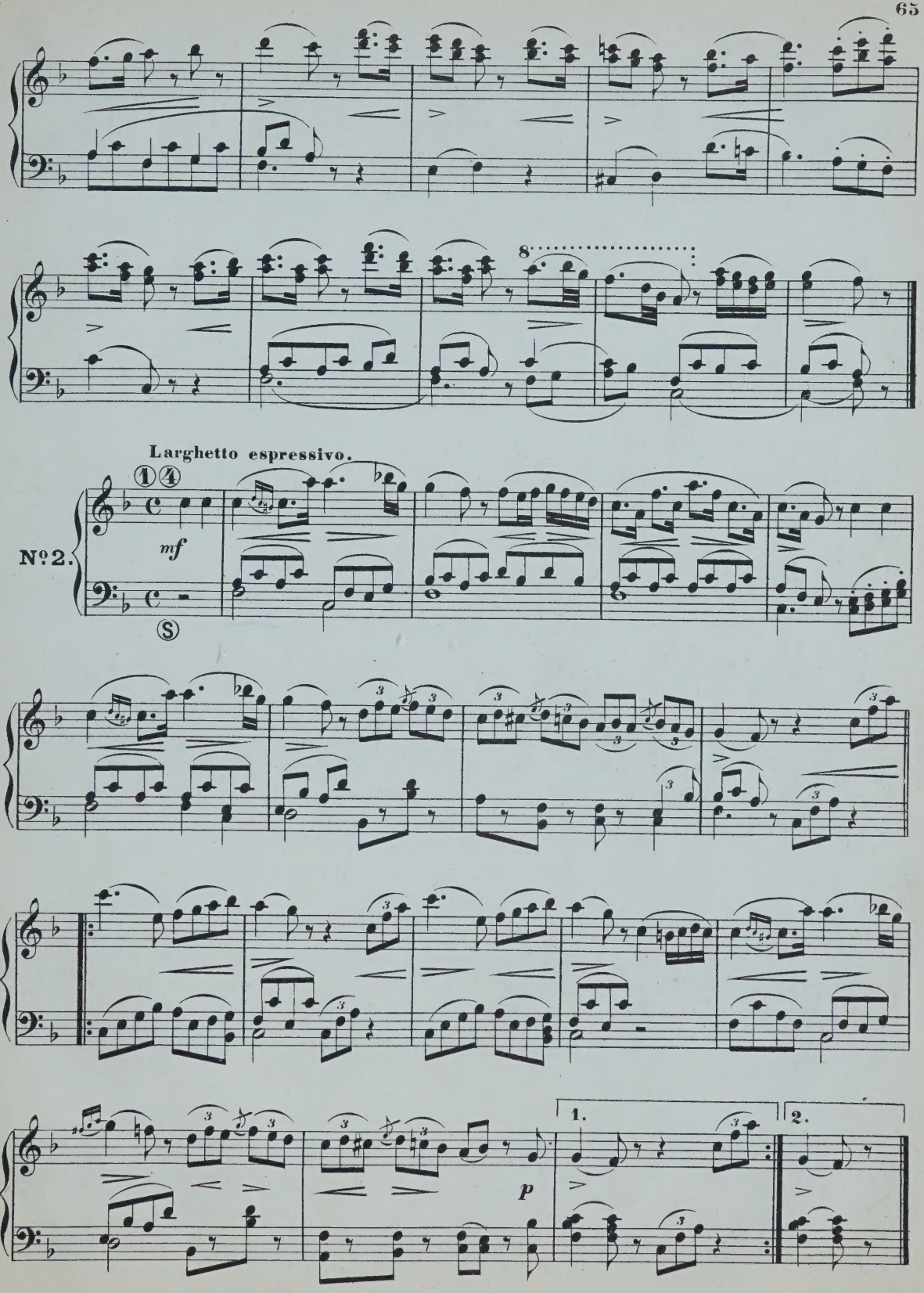
PREMIER MAGNIFICAT.

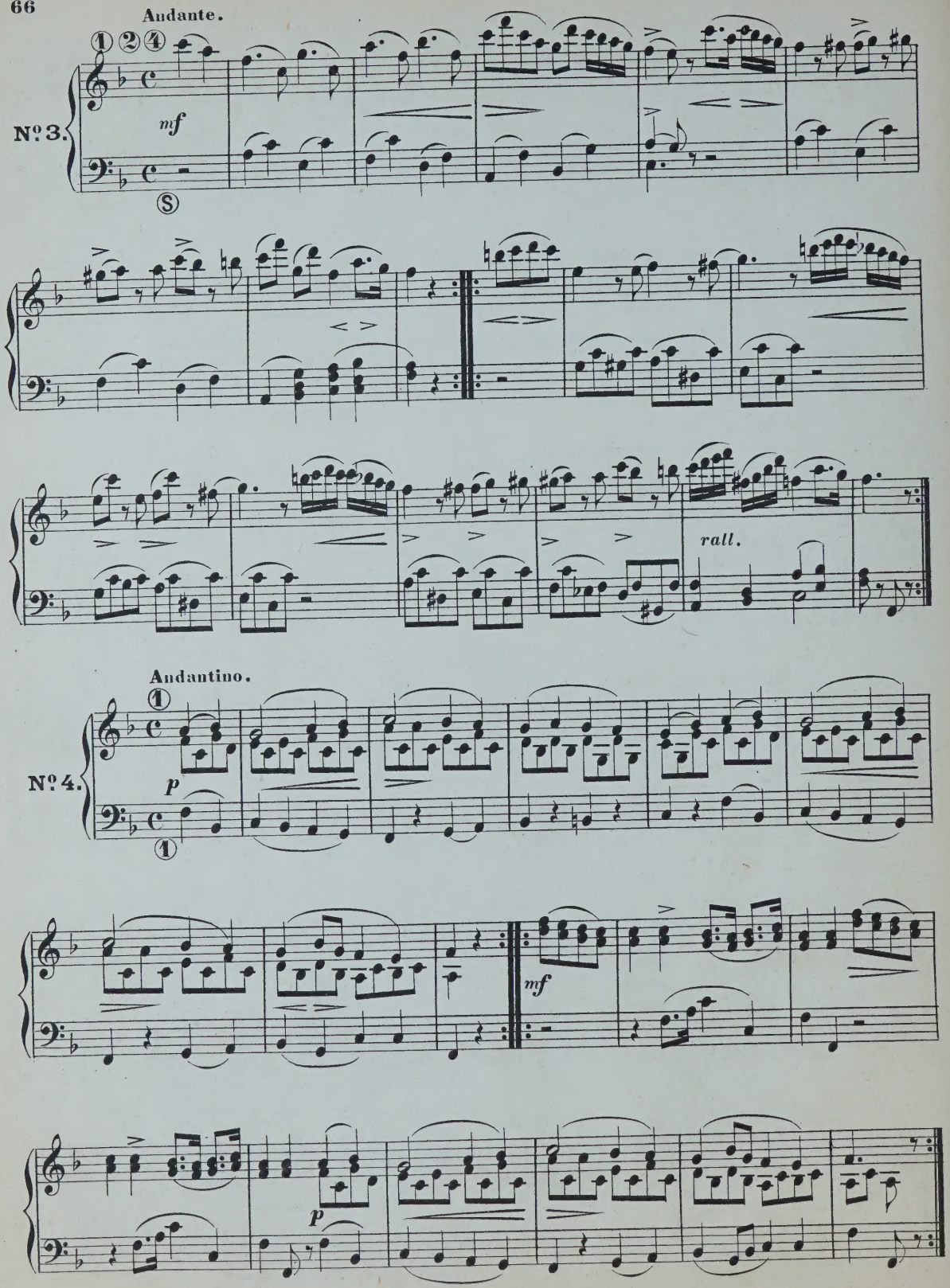
6 VERSETS EN FA MAJEUR.

(MOZART.)

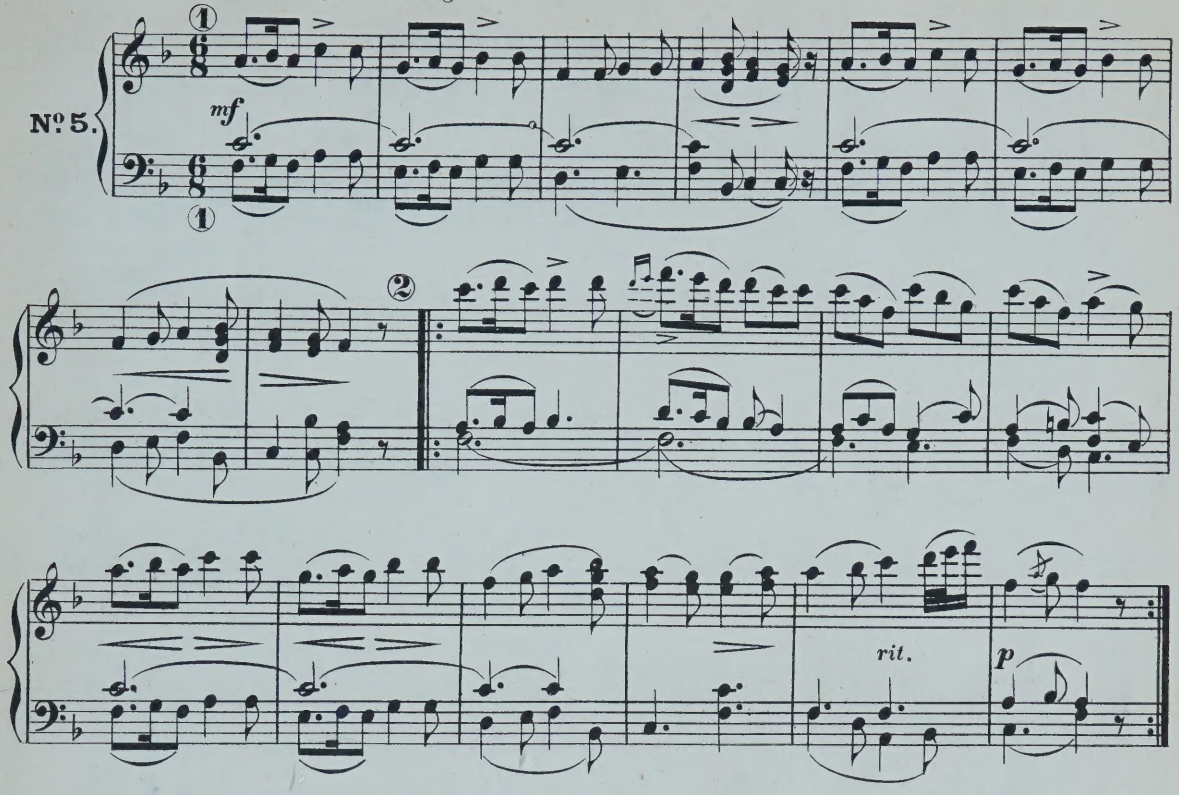
Andante sostenuto e cantabile.



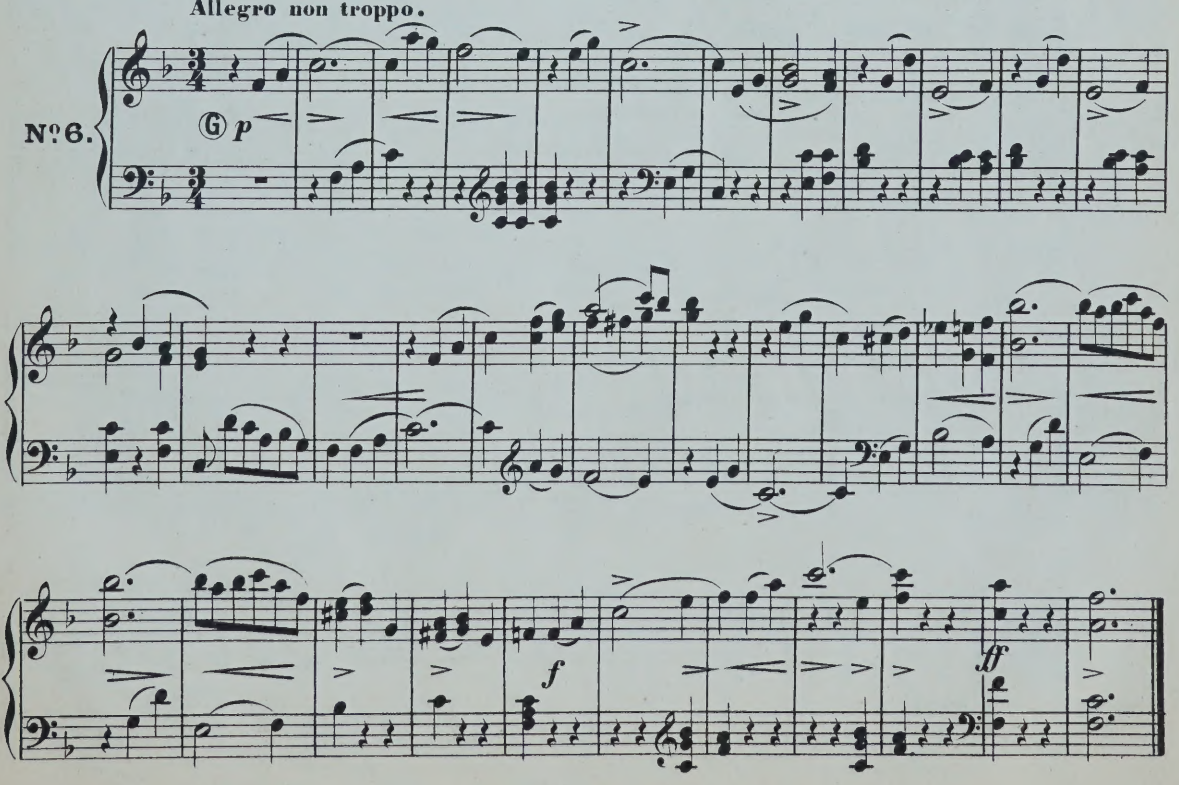

8
Larghetto espressivo.
Nº2.
mf
1.
2.
p


Andante.
Nº 3.
mf
rall.
Andantino.
Nº 4.
p
mf
p

Andantino quasi Allegretto.



Allegro non troppo.



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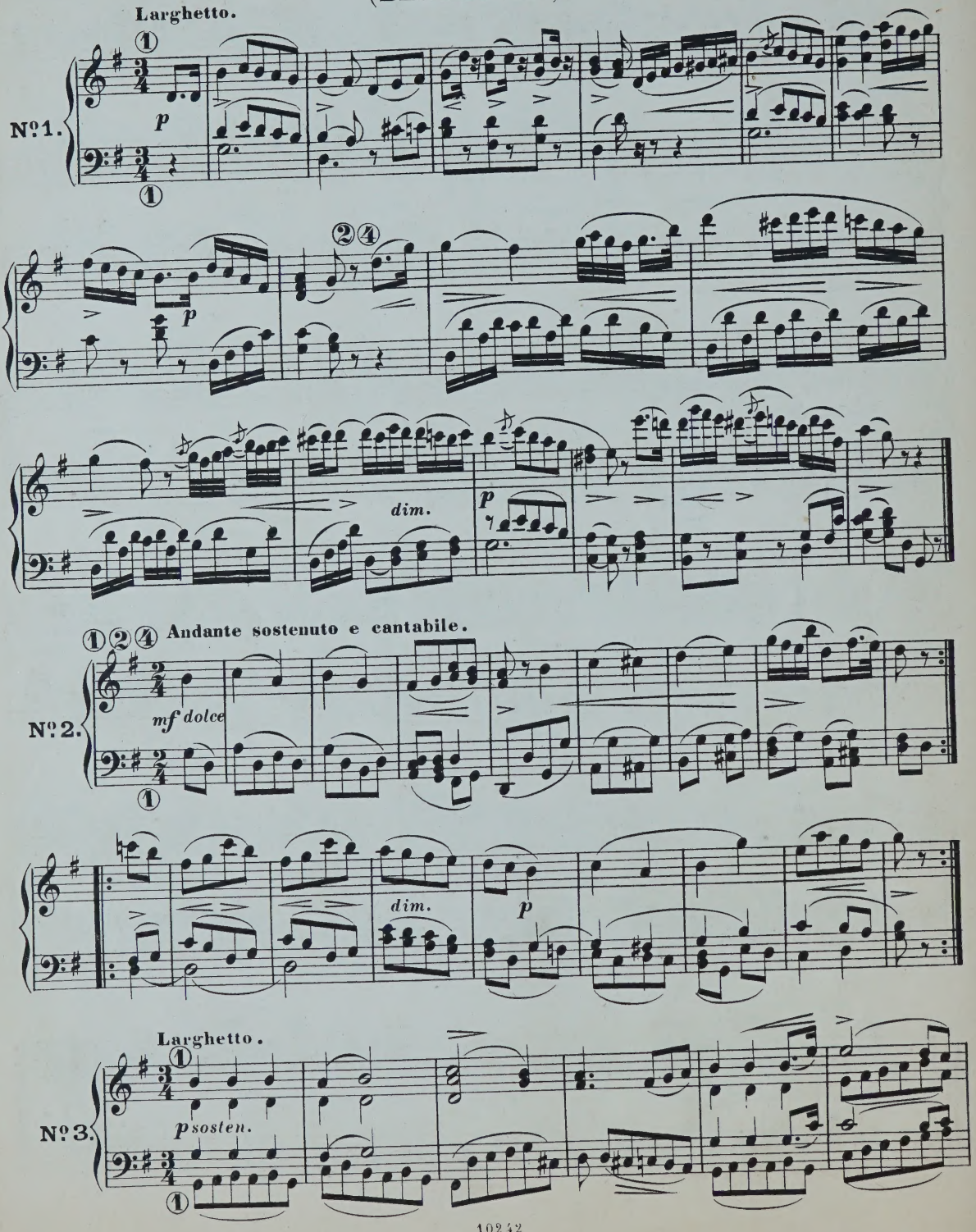
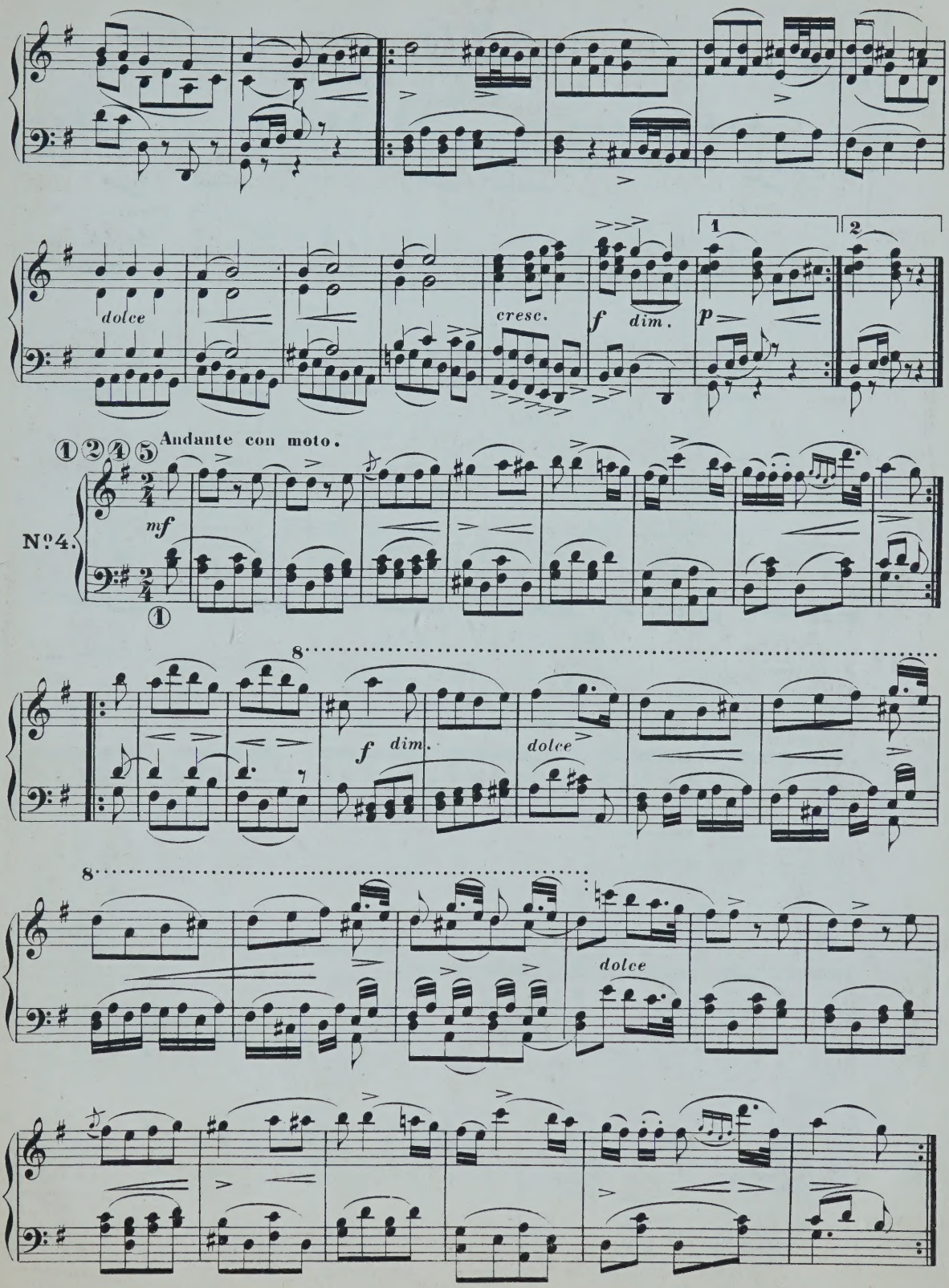
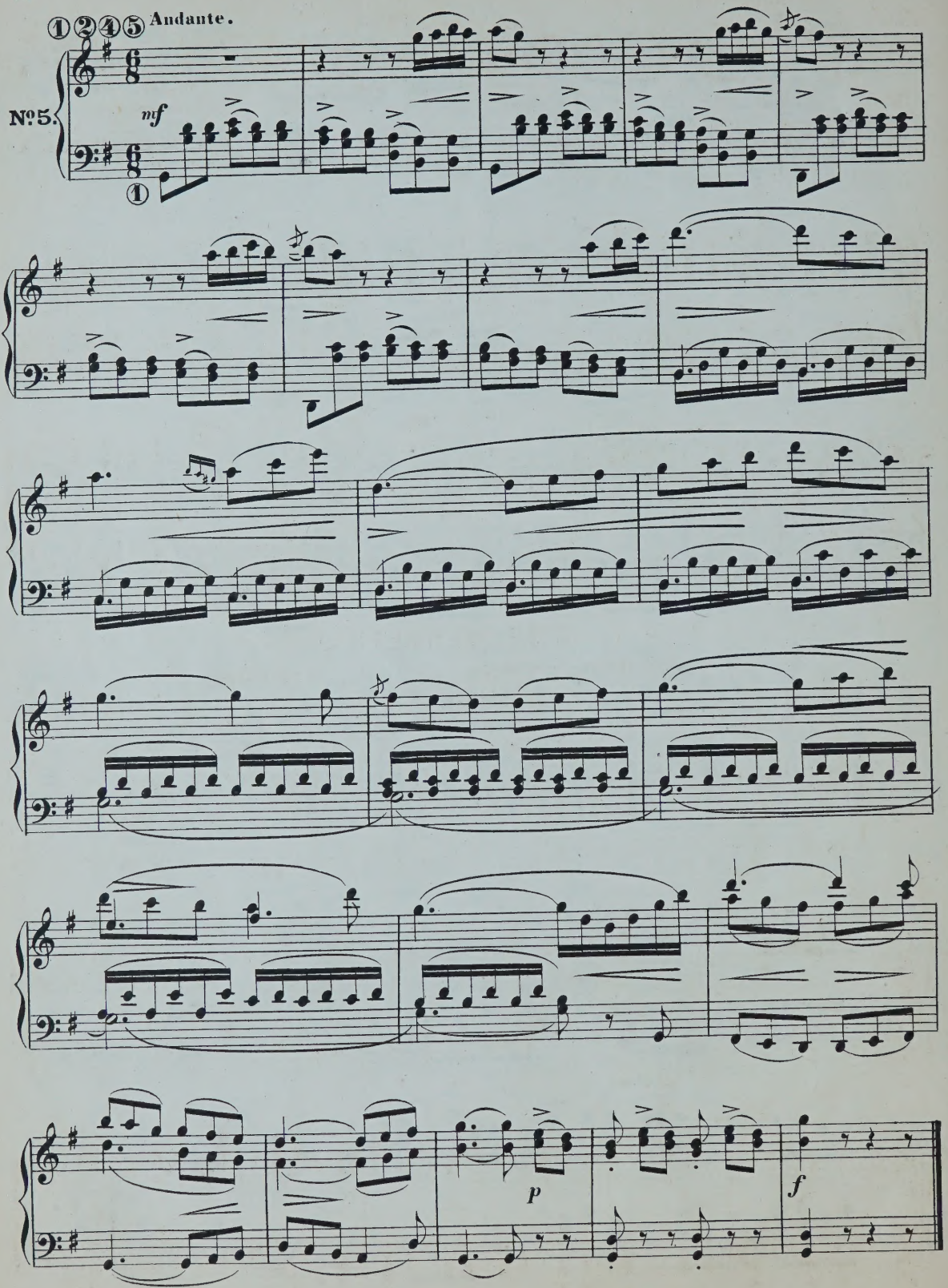
DEUXIÈME MAGNIFICAT.

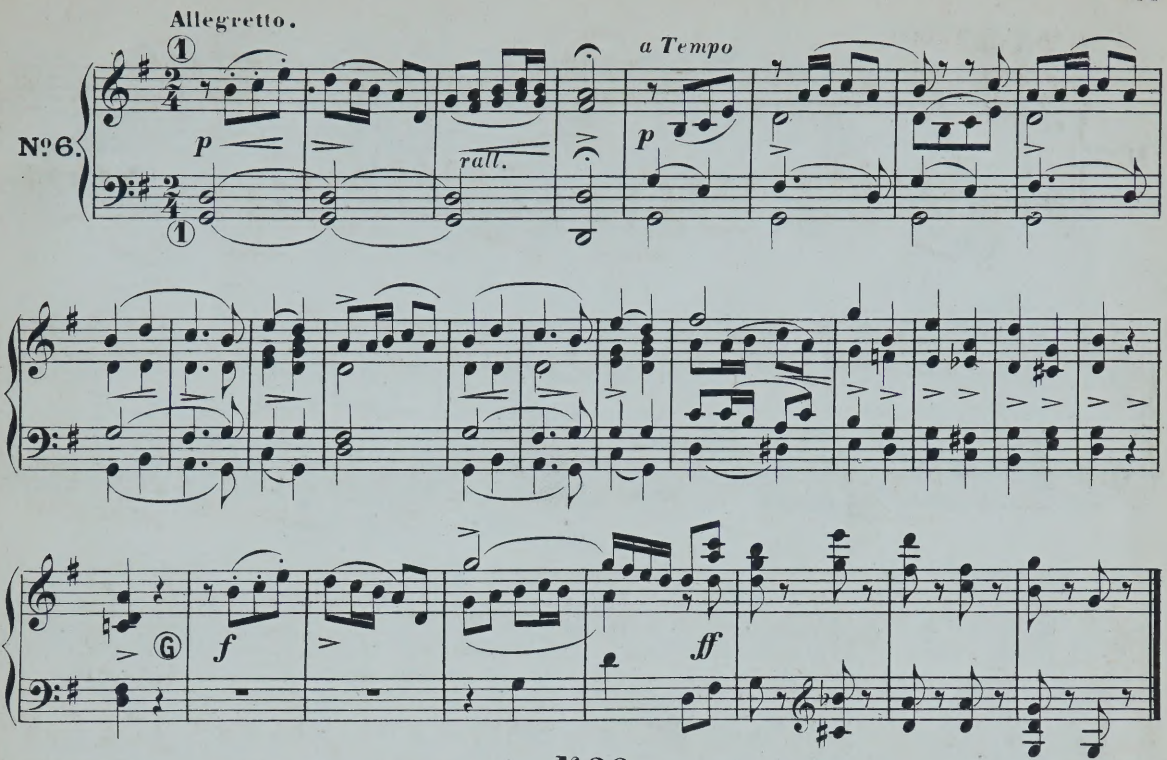
6 VERSETS EN SOL MAJEUR.

(BEETHOVEN.)




dolce
cresc.
f dim.
1
2
p
Andante con moto.
N°4.
mf
f dim.
dolce
8
8
dolce


①②④⑤ Andante.
No. 5.
mf
p
f

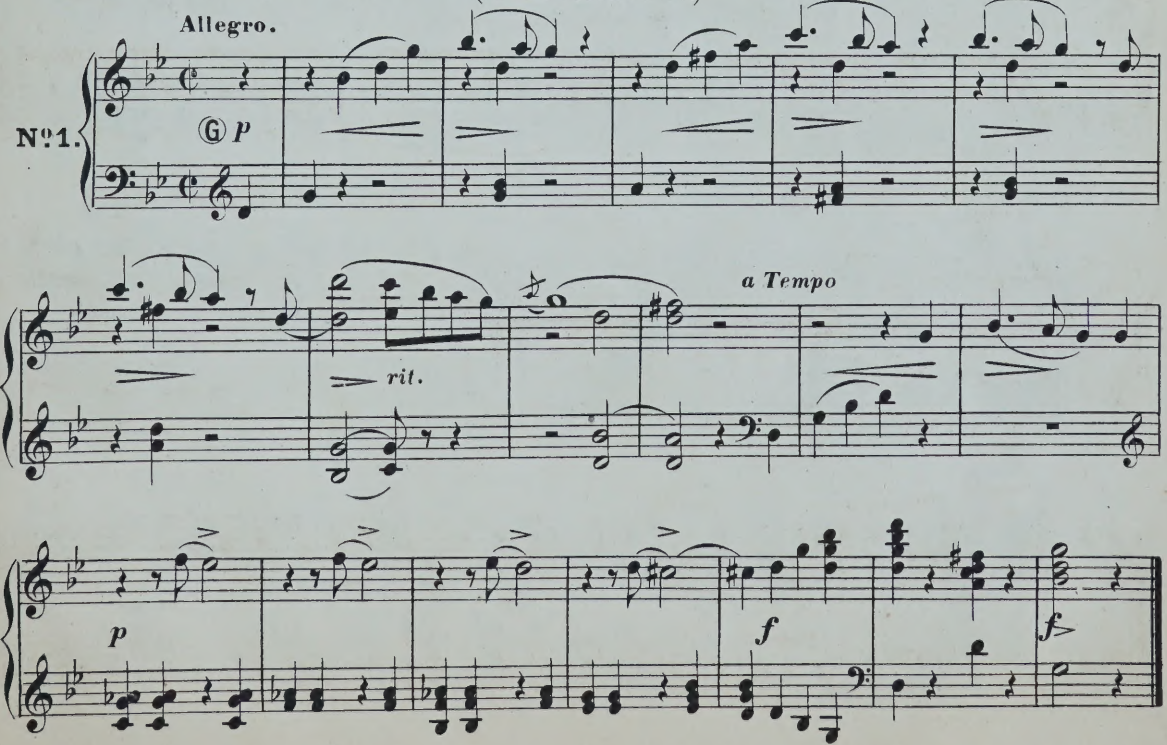


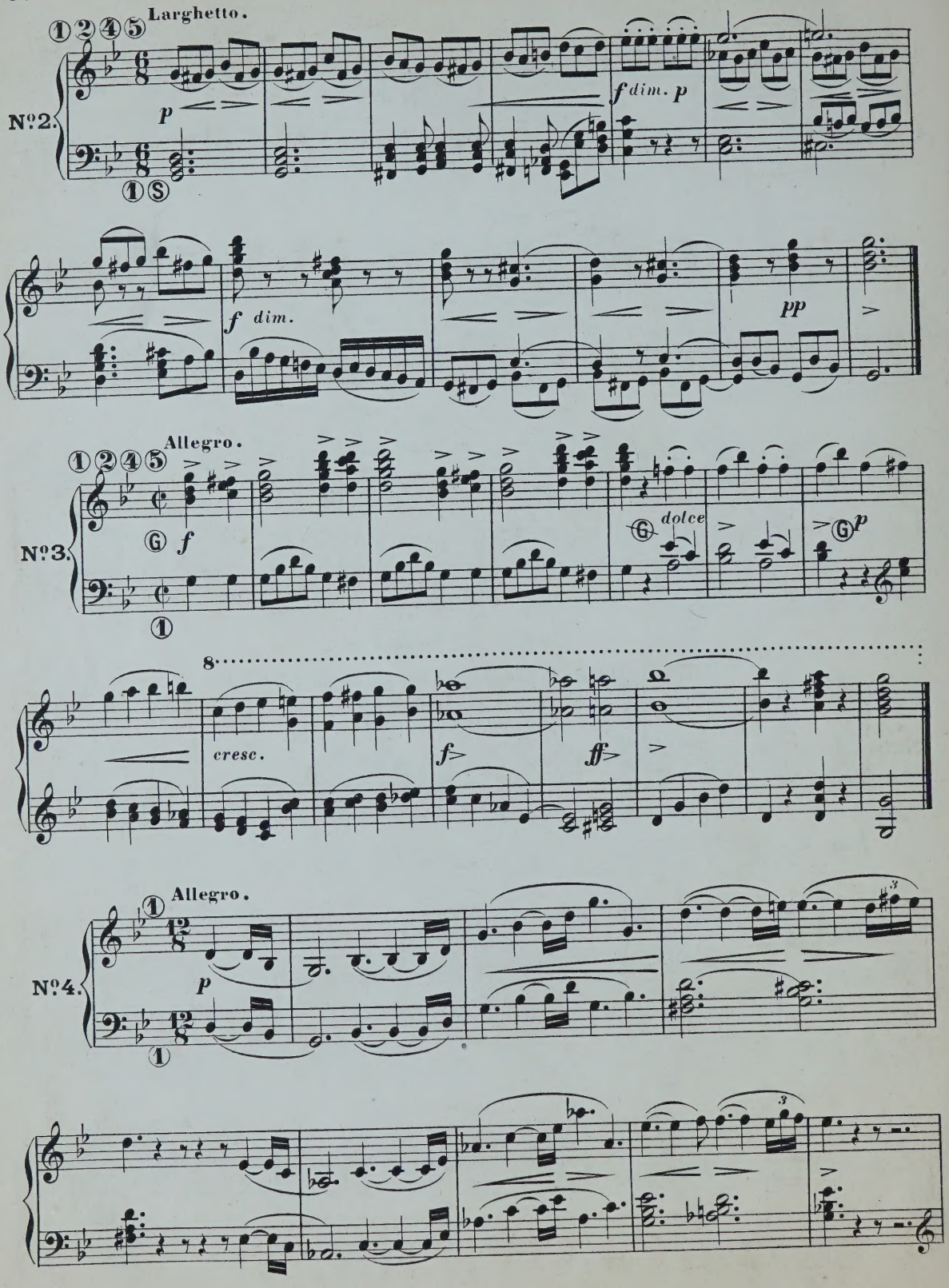
№ 26.

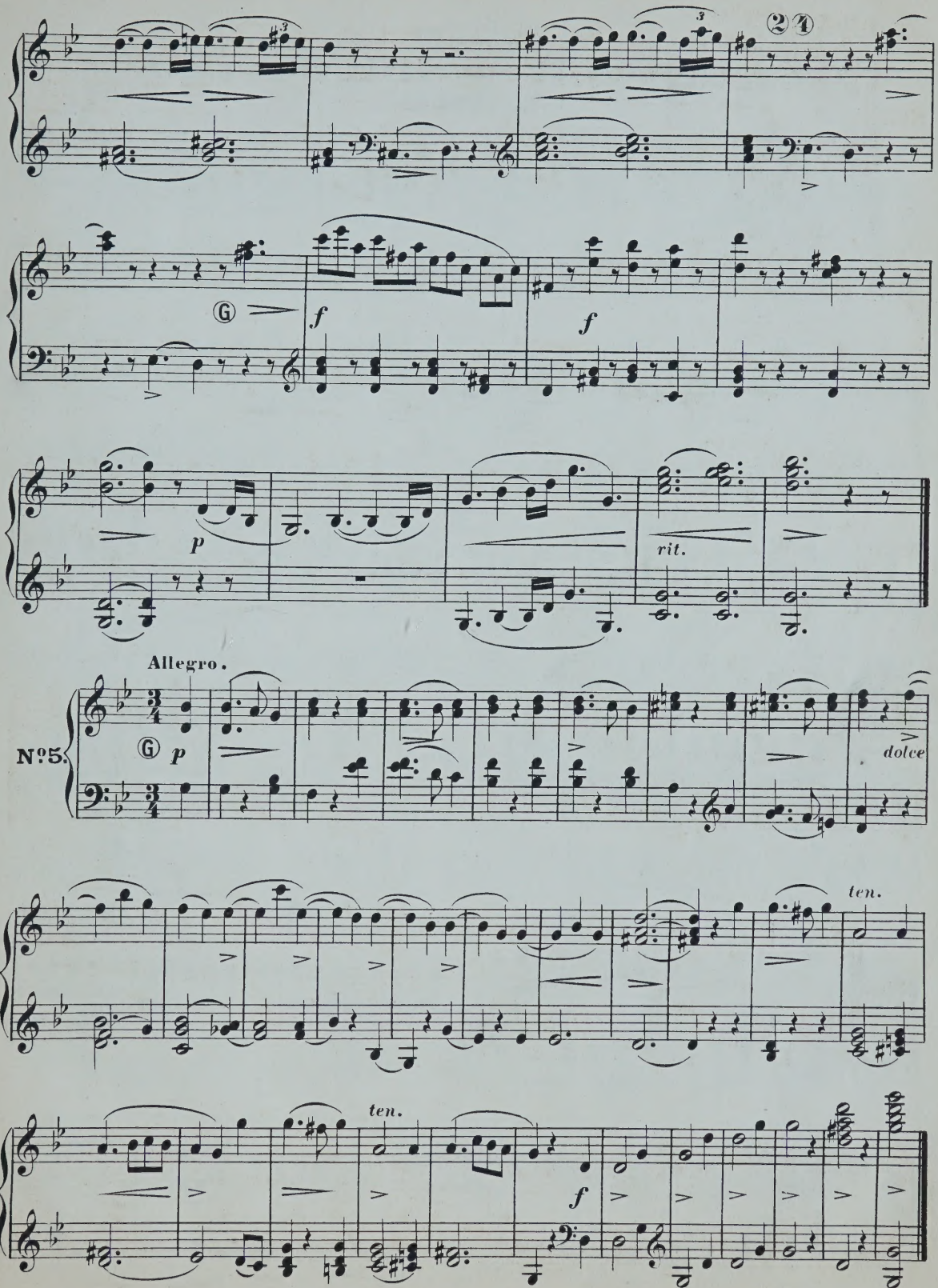
CINQ VERSETS

POUR UNE HYMNE EN SOL MINEUR.

(BEETHOVEN.)




Larghetto.
Nº2.
p
f dim. p
f dim.
pp
Allegro.
Nº3.
f
dolce
p
8
cresc.
f
ff
Allegro.
Nº4.
p

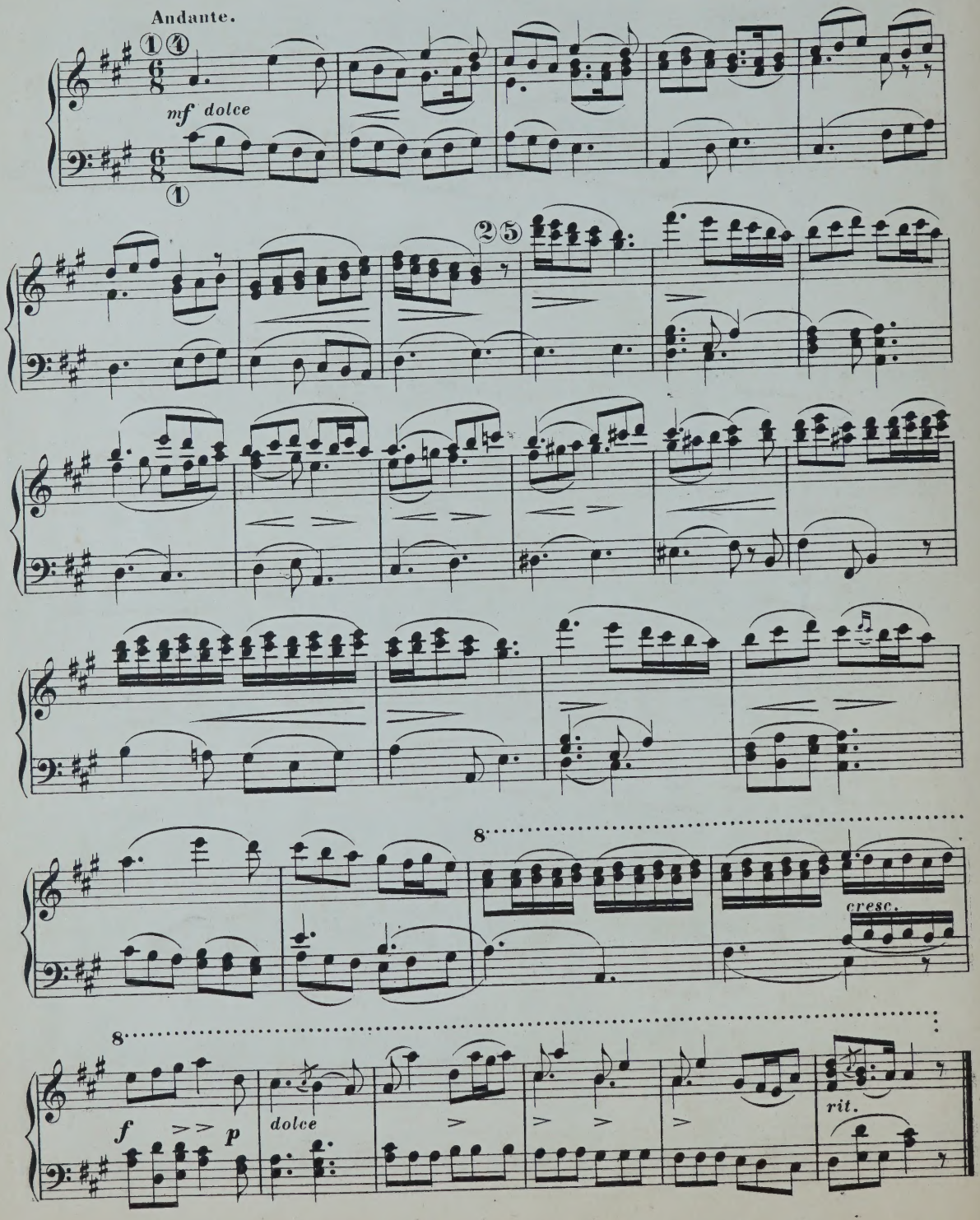

Ⓖ
f
f
p
rit.
Allegro.
№5.
Ⓖ p
dolce
ten.
ten.
f

№ 27.

PRÉLUDE

POUR JOUER ENTRE LES VÊPRES ET LE SALUT.

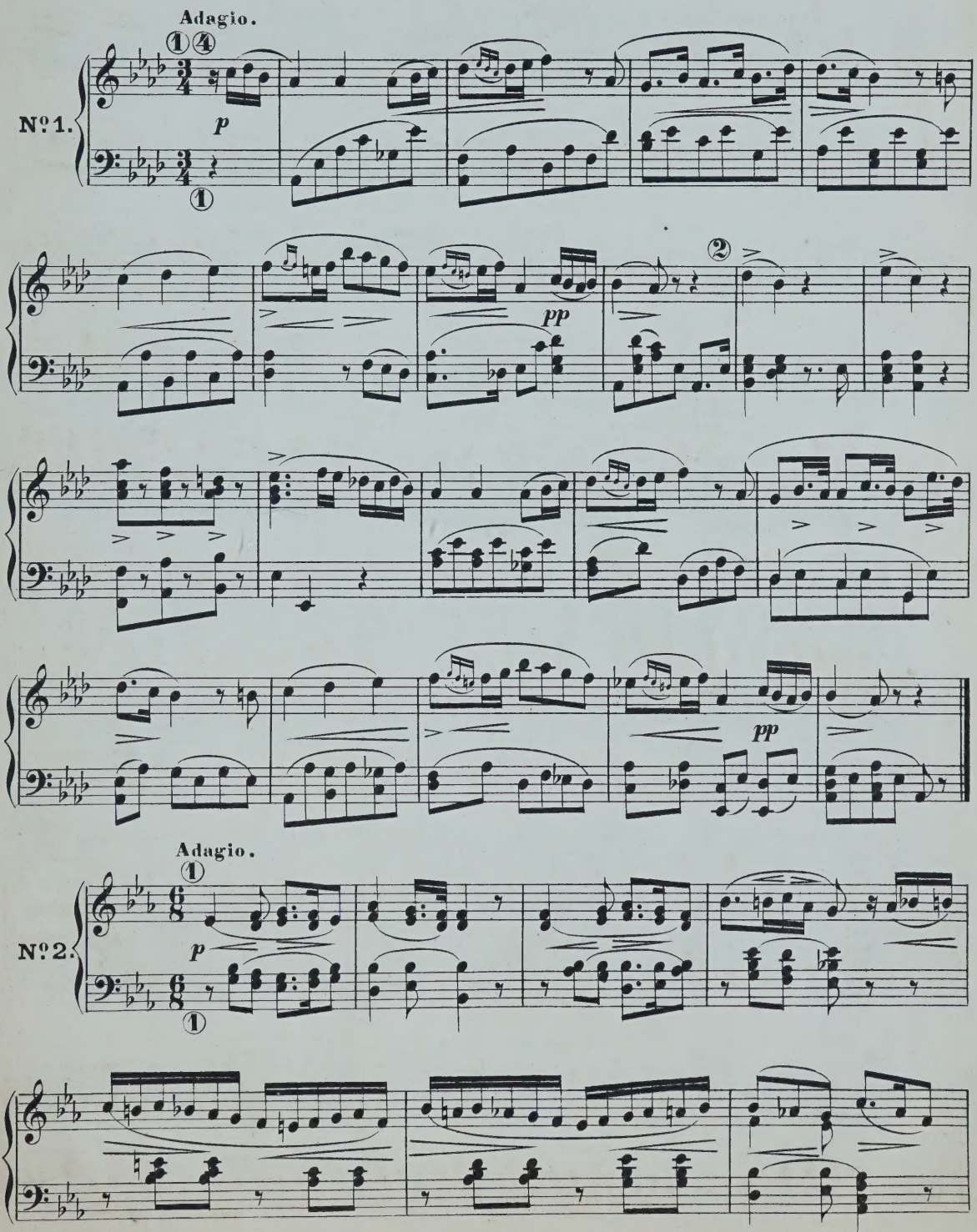
(HAENDEL.)

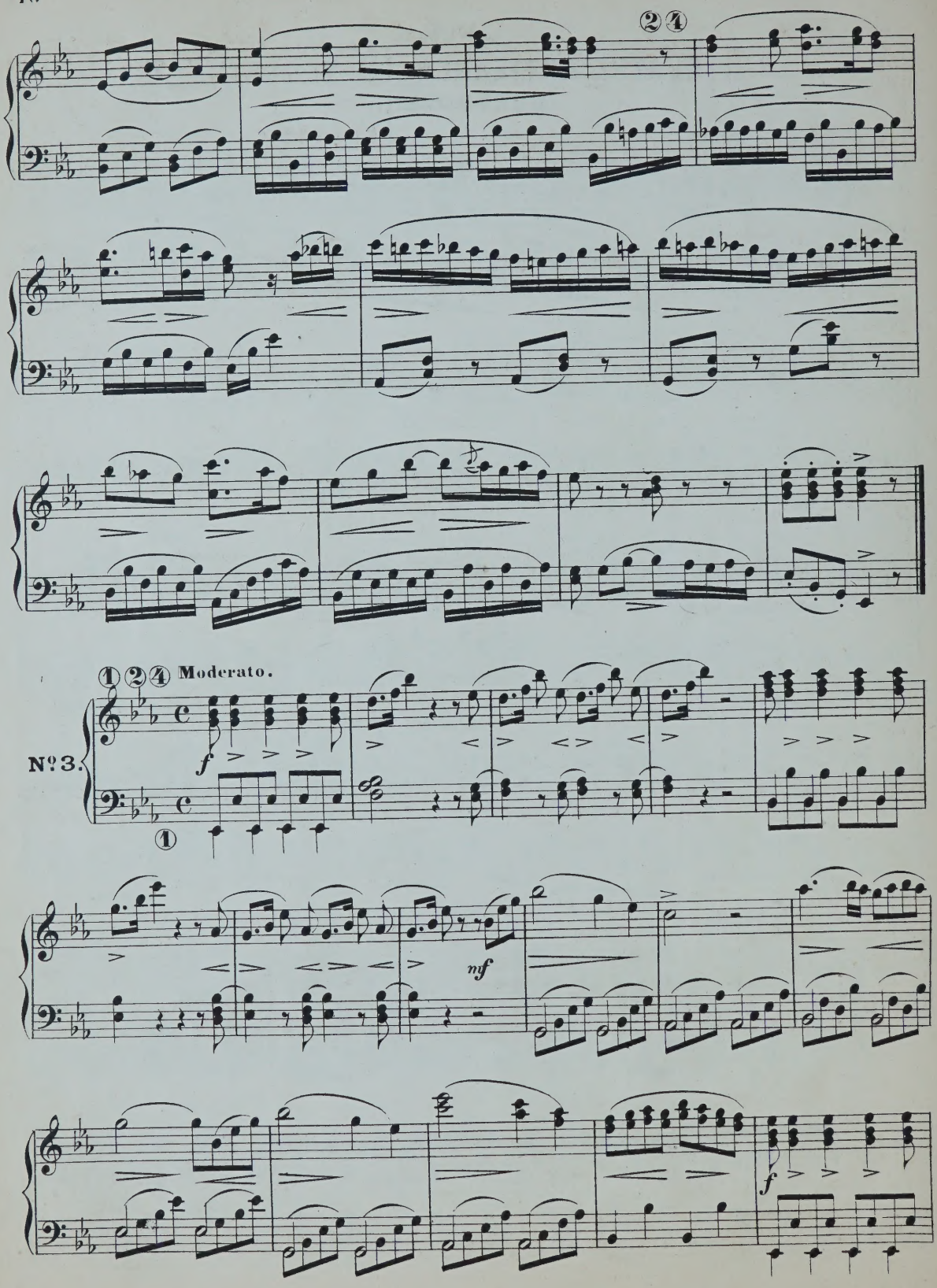


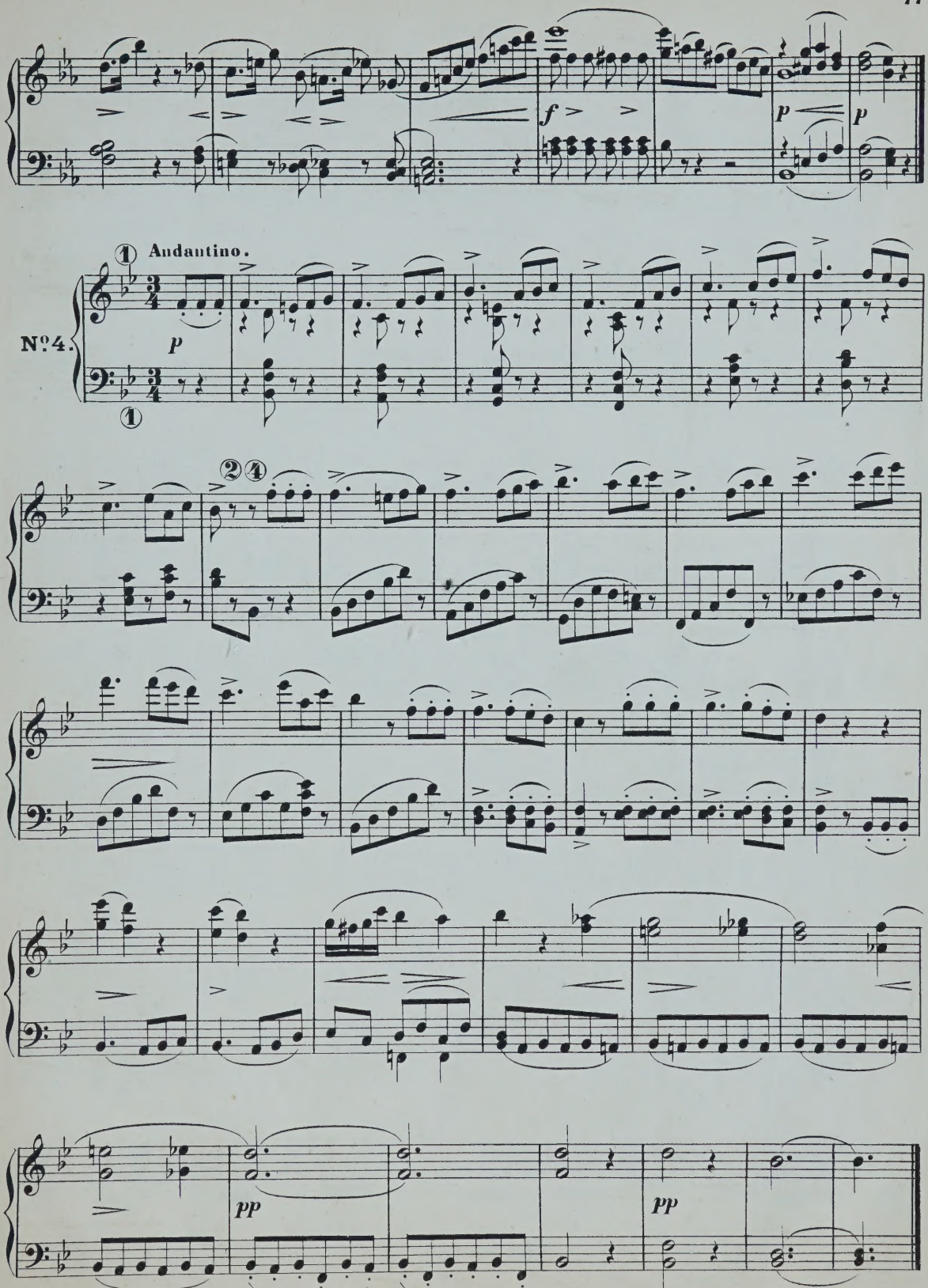
№ 28.

QUATRE ANTIENNES OU VERSETS.

(BEETHOVEN.)



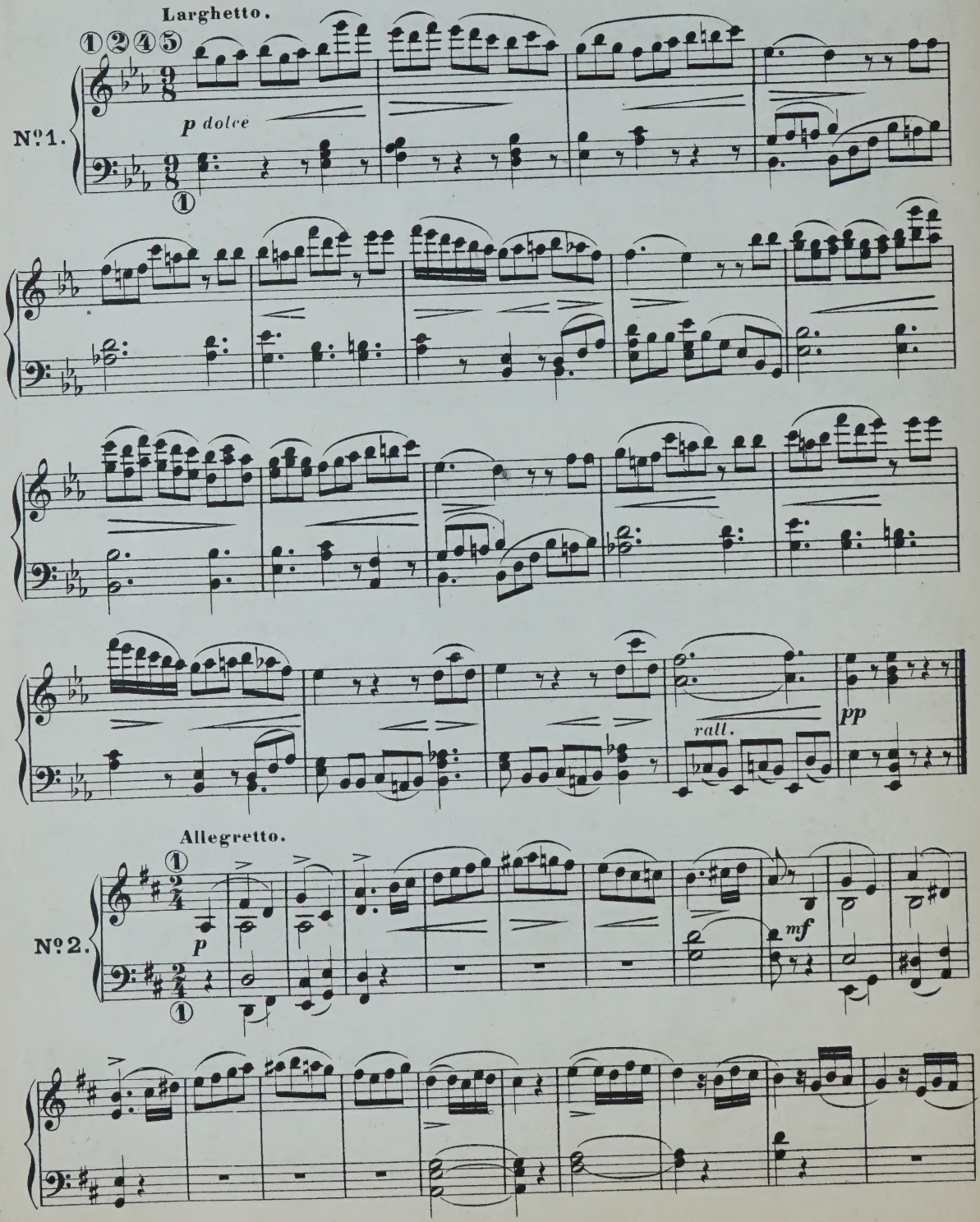

2 4
1 2 4 Moderato.
No 3.
f
mf
f

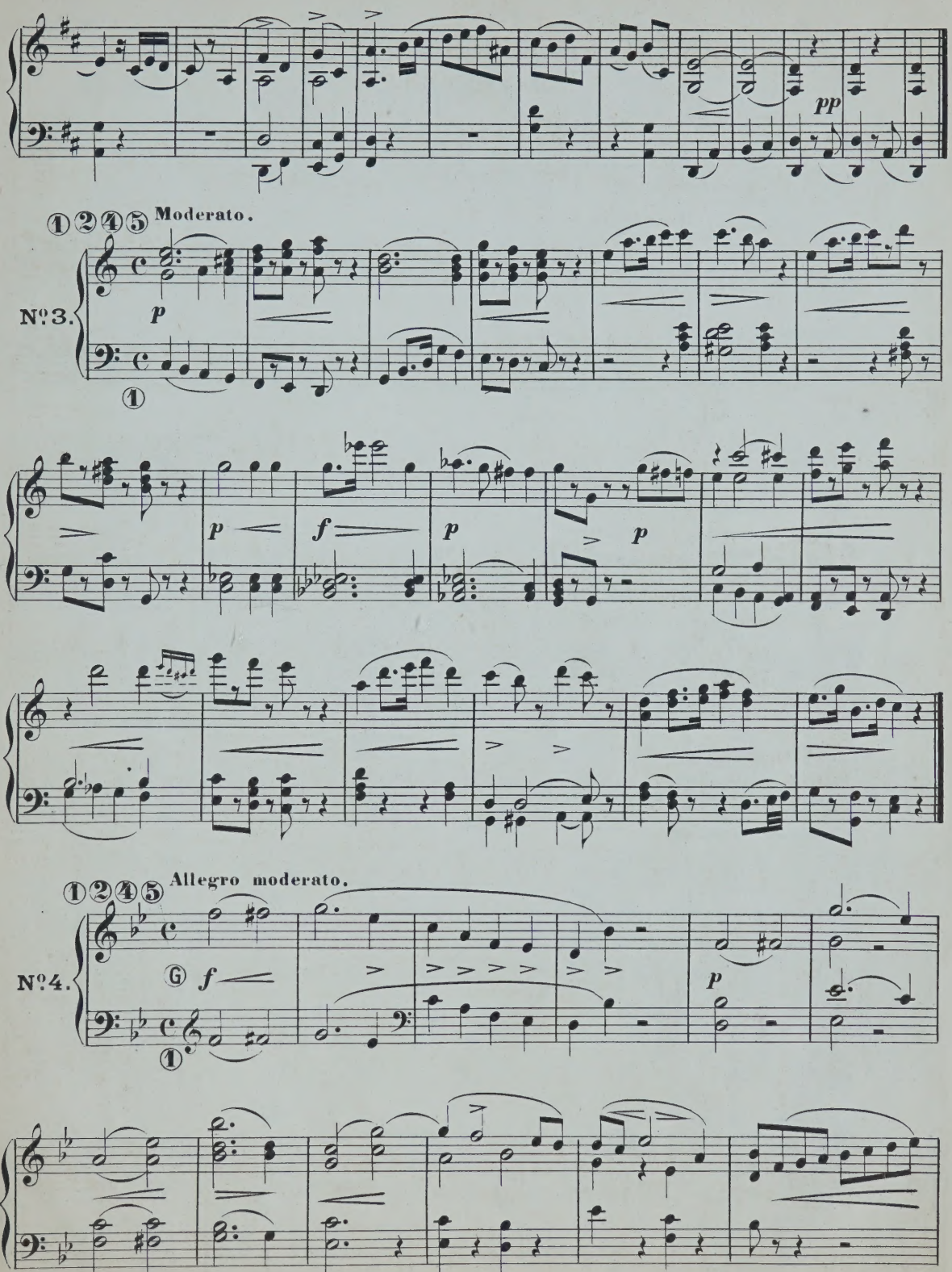

f
p
p
① Andantino.
Nº4.
p
①
②④
pp
pp

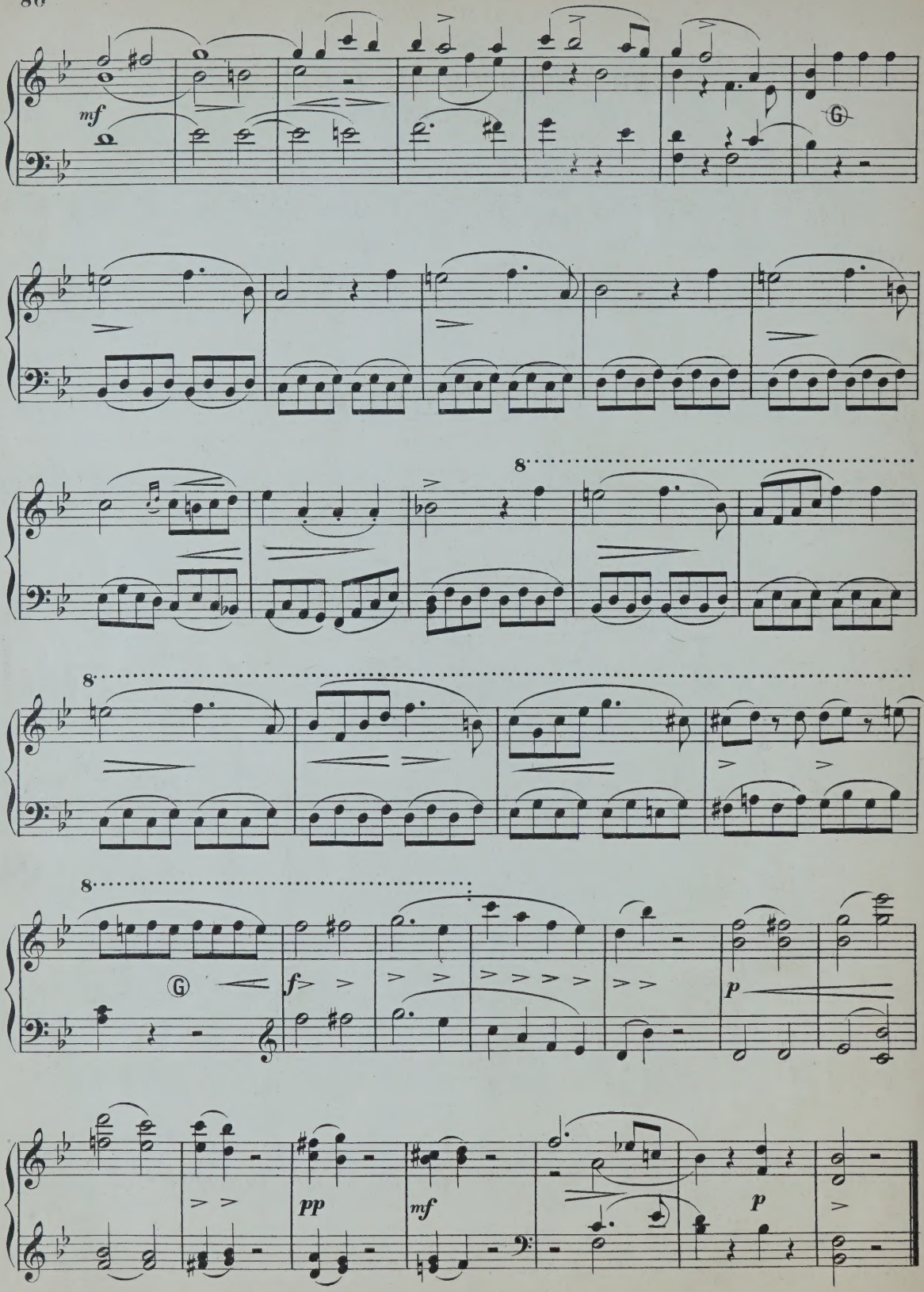
№ 29.

QUATRE PRÉLUDES OU VERSETS.

(BEETHOVEN.)



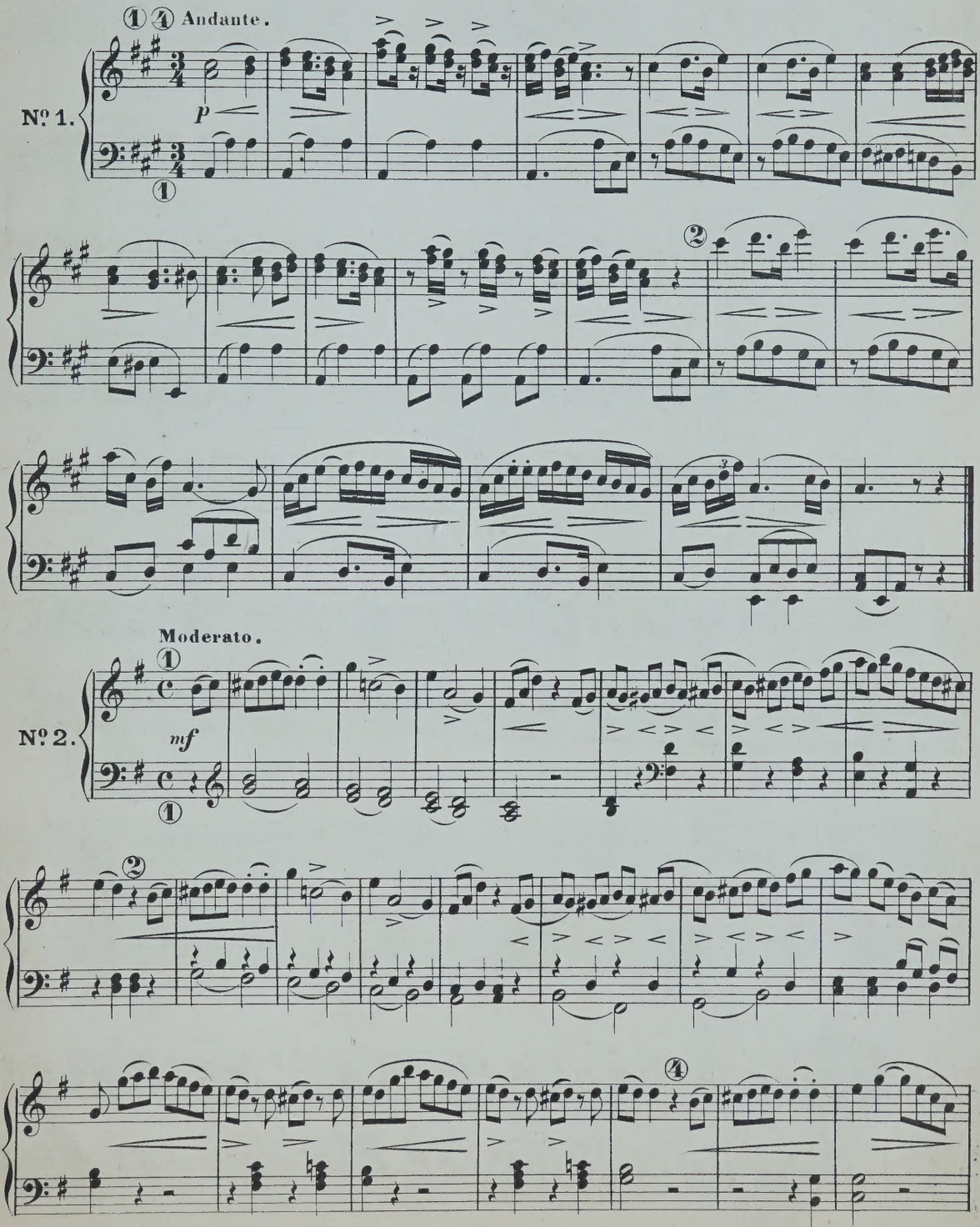

pp
①②④⑤ Moderato.
No 3.
p
①
p
f
p
p
①②④⑤ Allegro moderato.
No 4.
G f
①
p

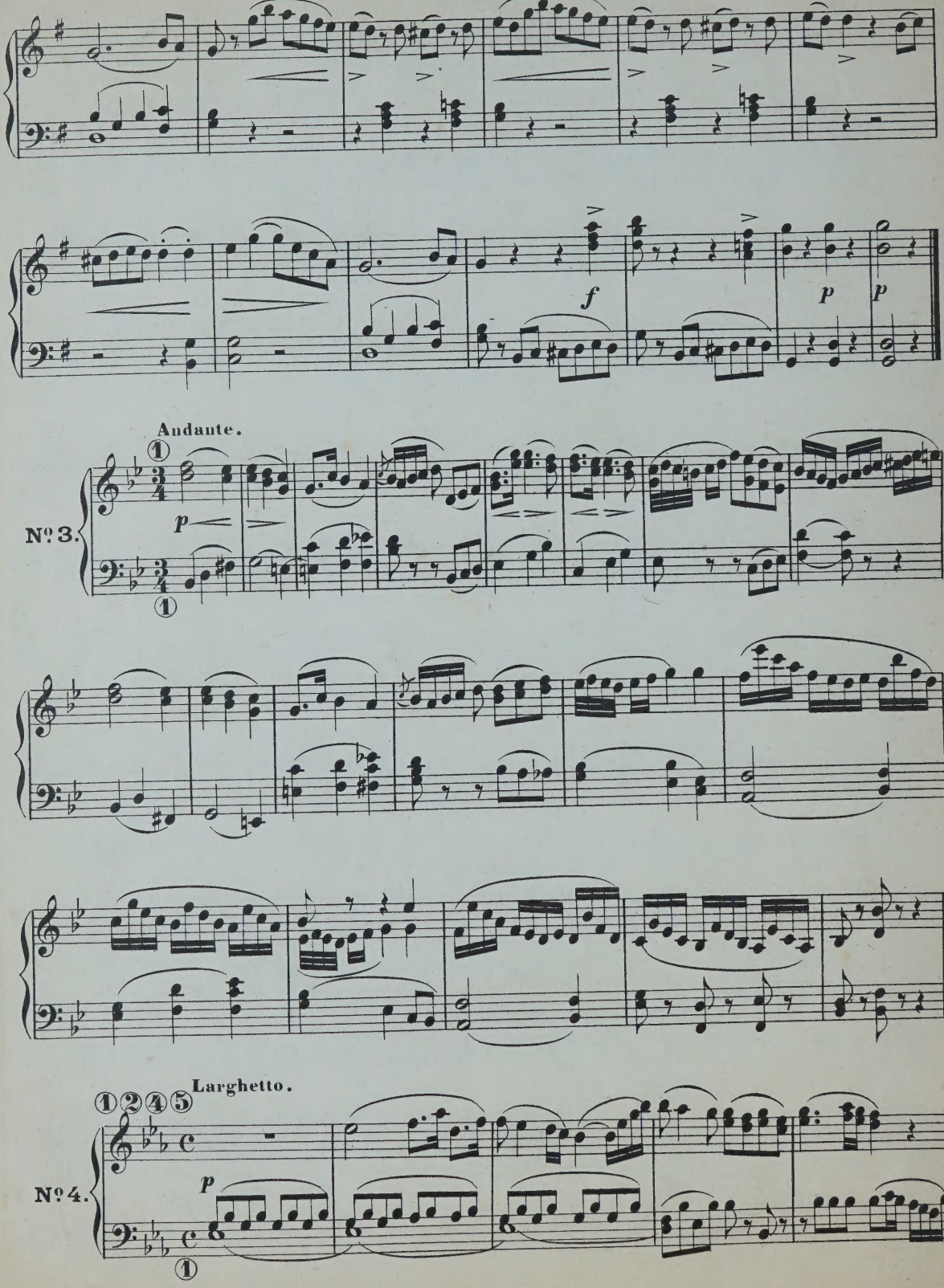

mf
8
8
8
f
p
pp
mf
p

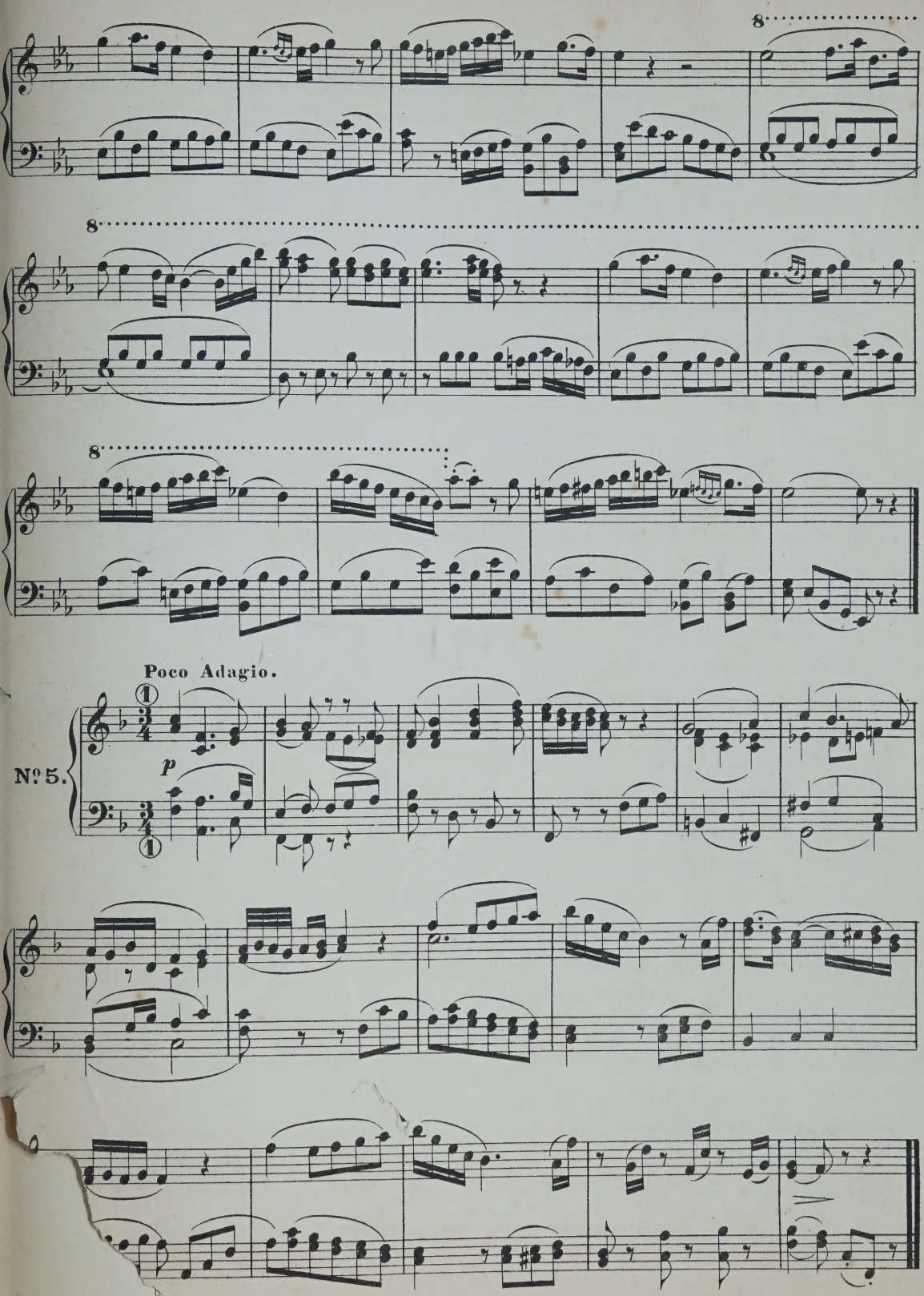
№ 30.

CINQ PRÉLUDES OU VERSETS.

(MOZART.)




f
p
p
Andante.
Nº 3.
p
Larghetto.
Nº 4.
p


8
8
8
Poco Adagio.
Nº 5.
p

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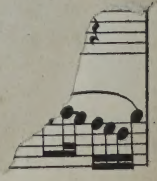

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PERLES DE L'HARMONIUM

80

Transcriptions de morceaux classiques

par

RENAUD de VILBAC.

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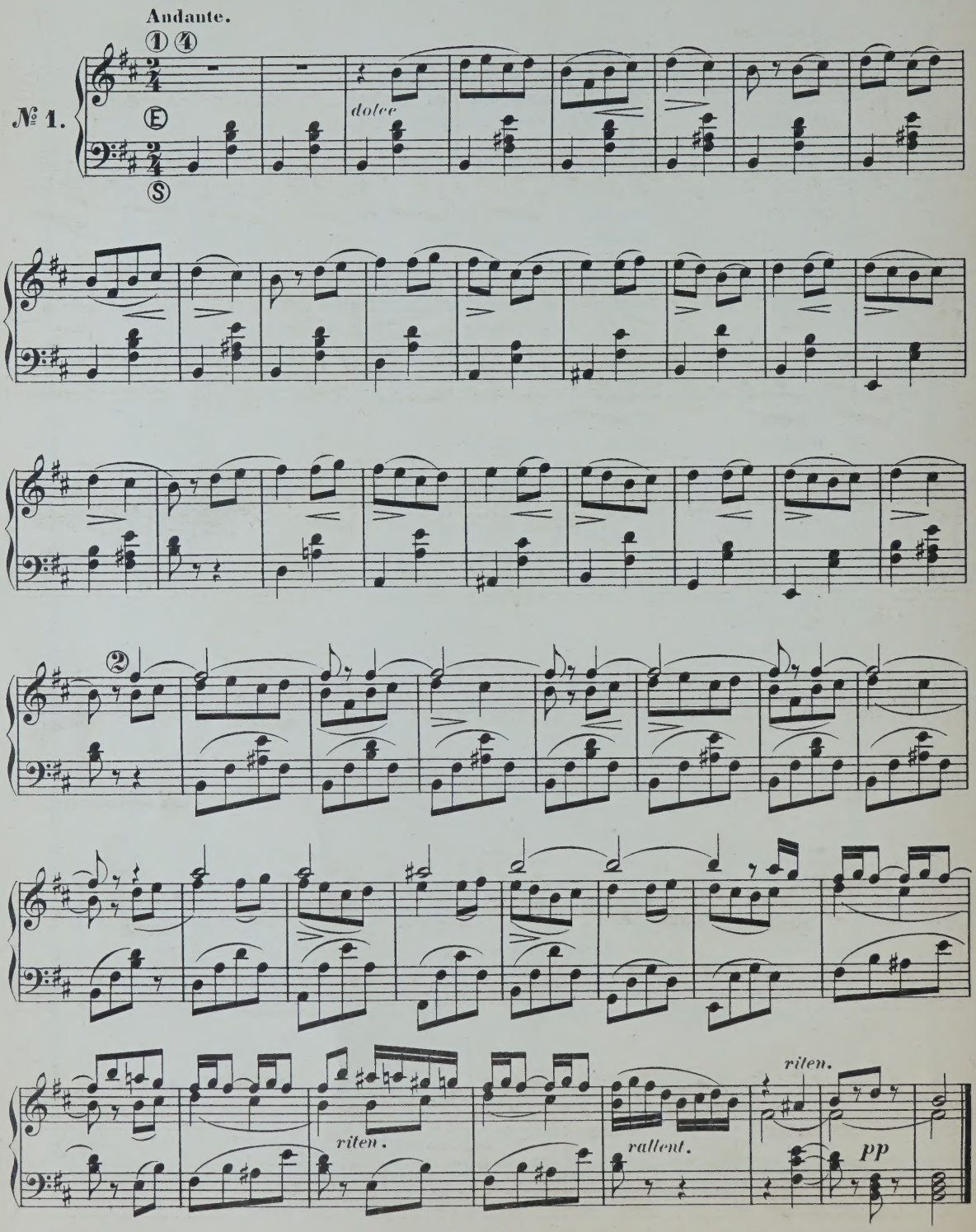
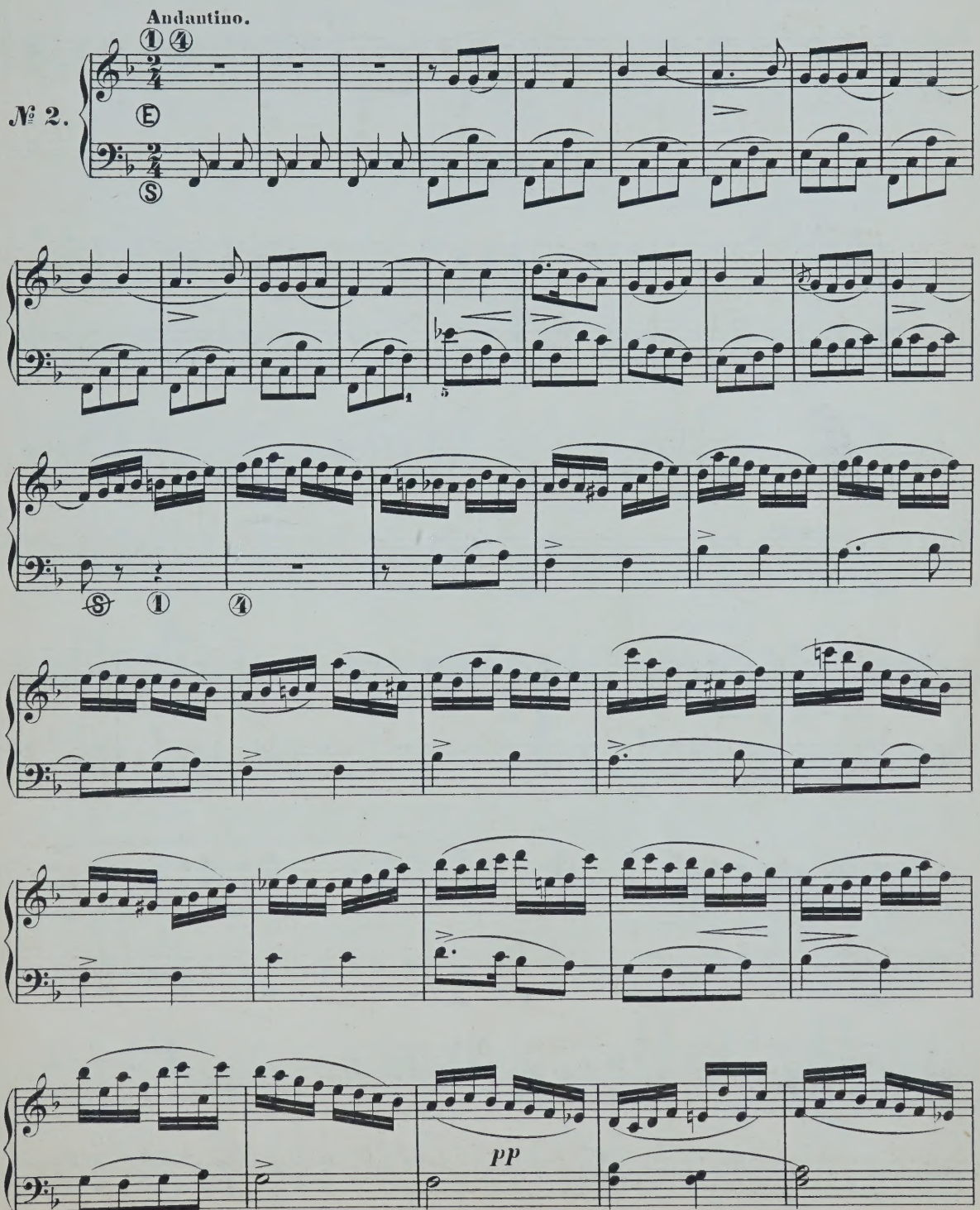
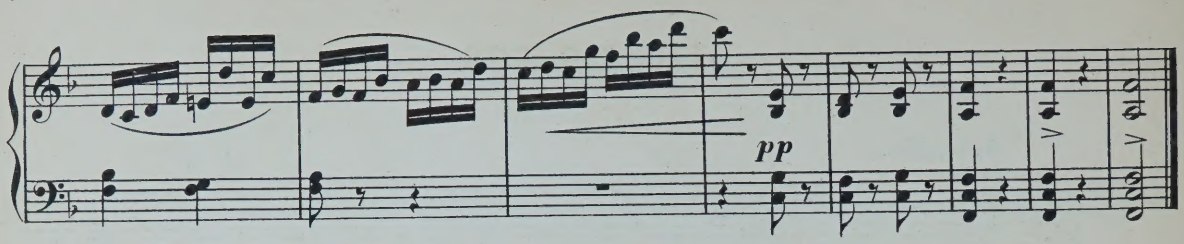


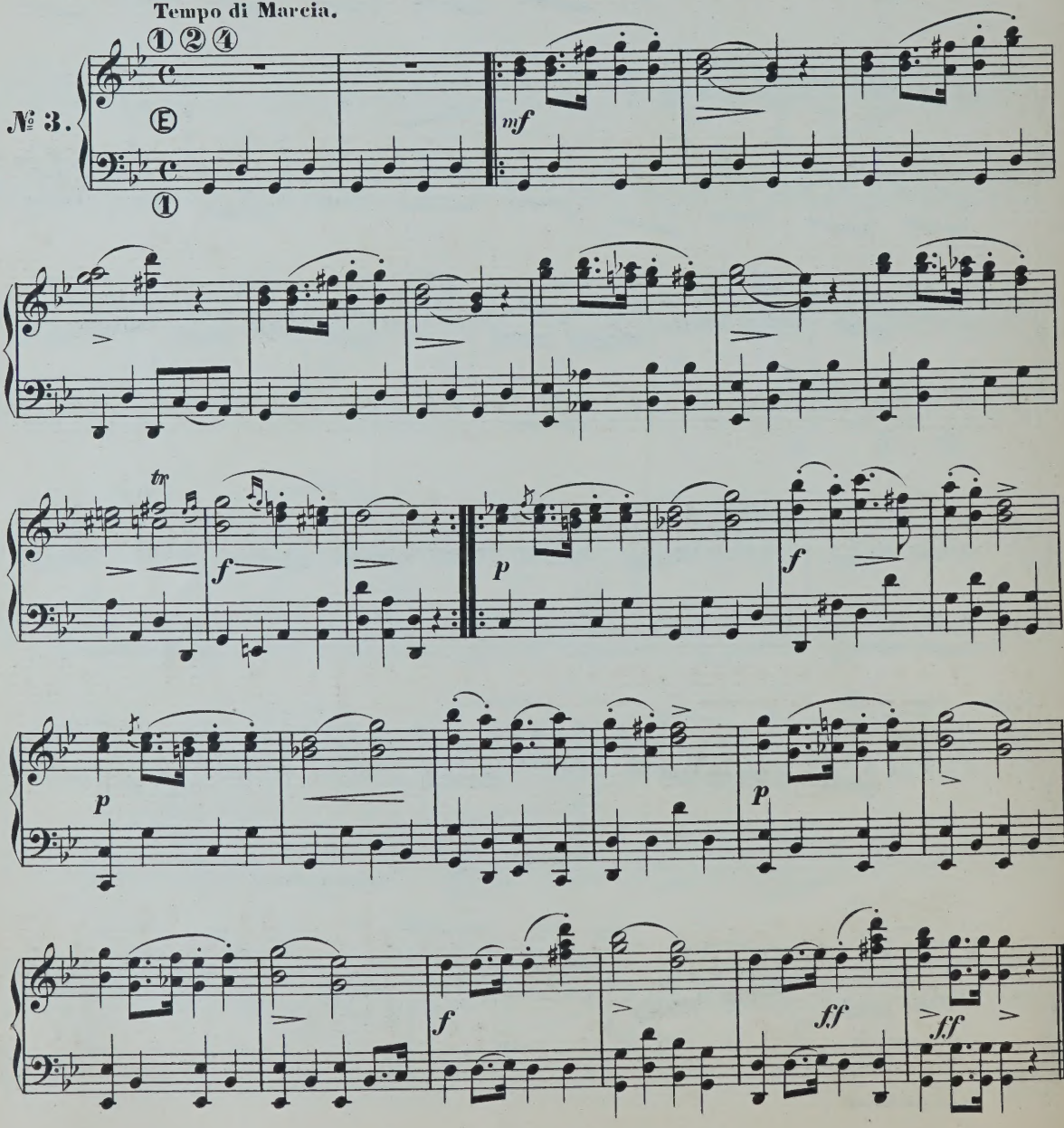
AIR EGYPTIEN.





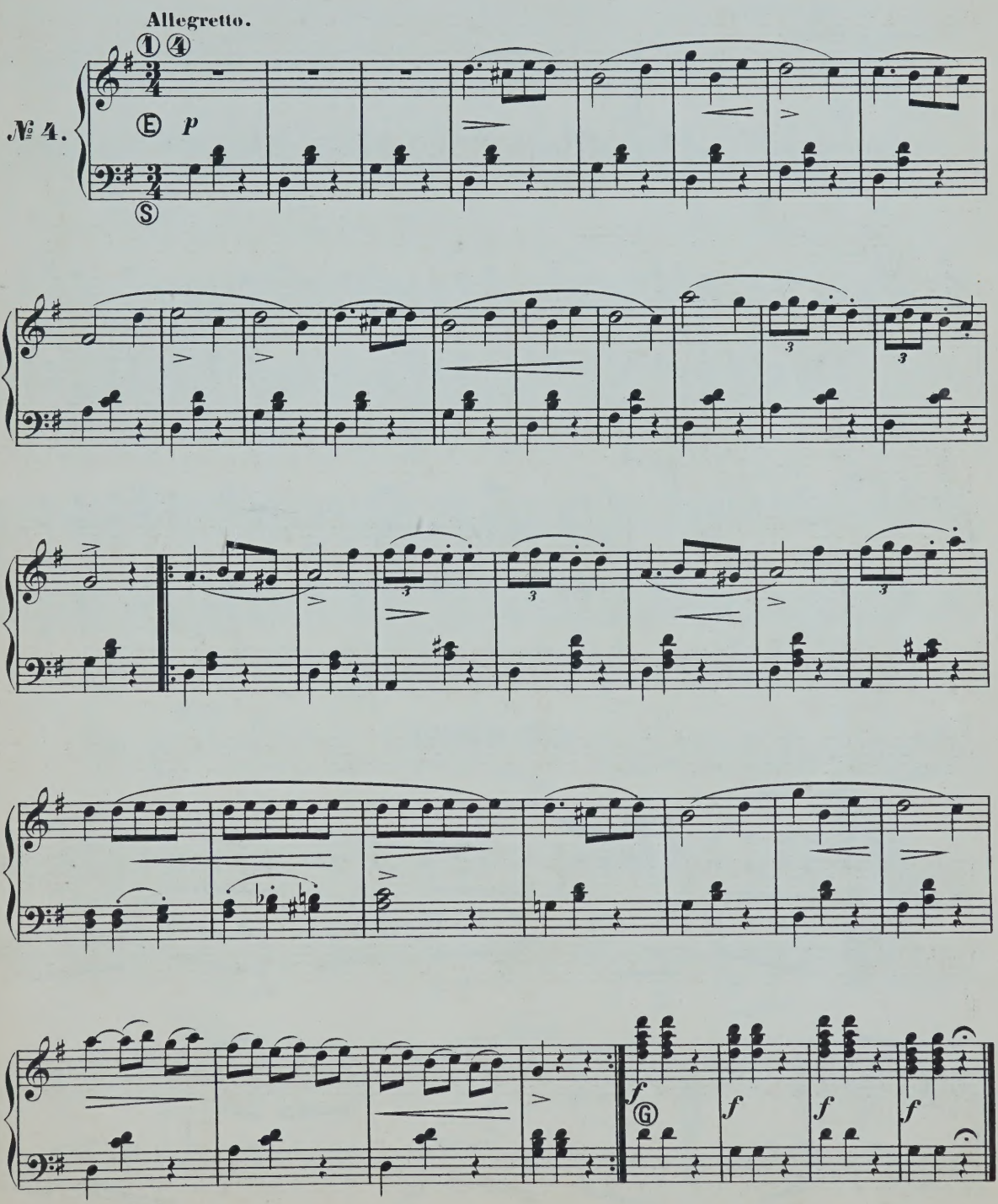
AIR HONGROIS.

Tempo di Marcia.



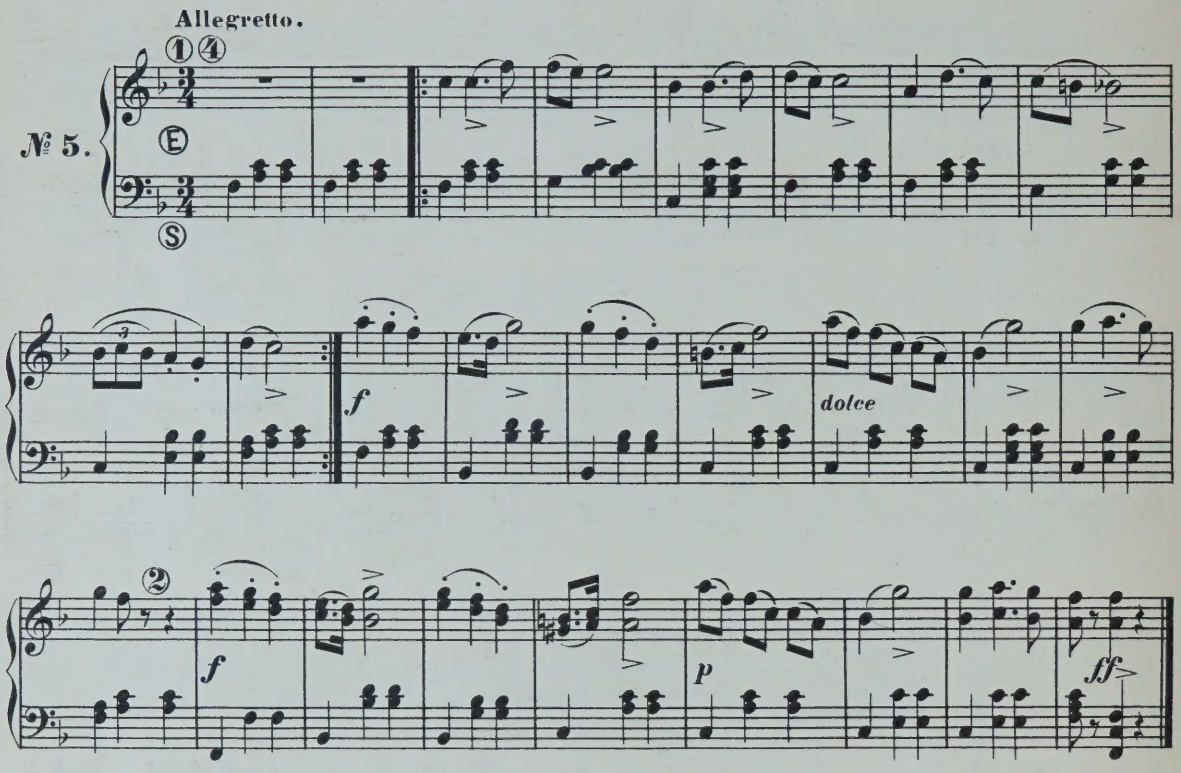
TIC, TIC, TOC.

Air Napolitain.

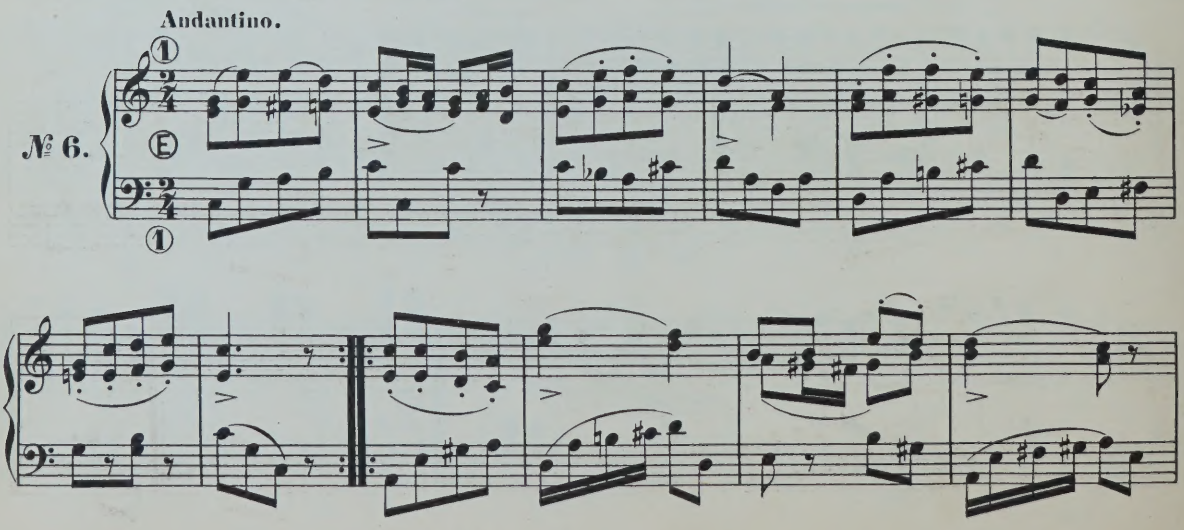


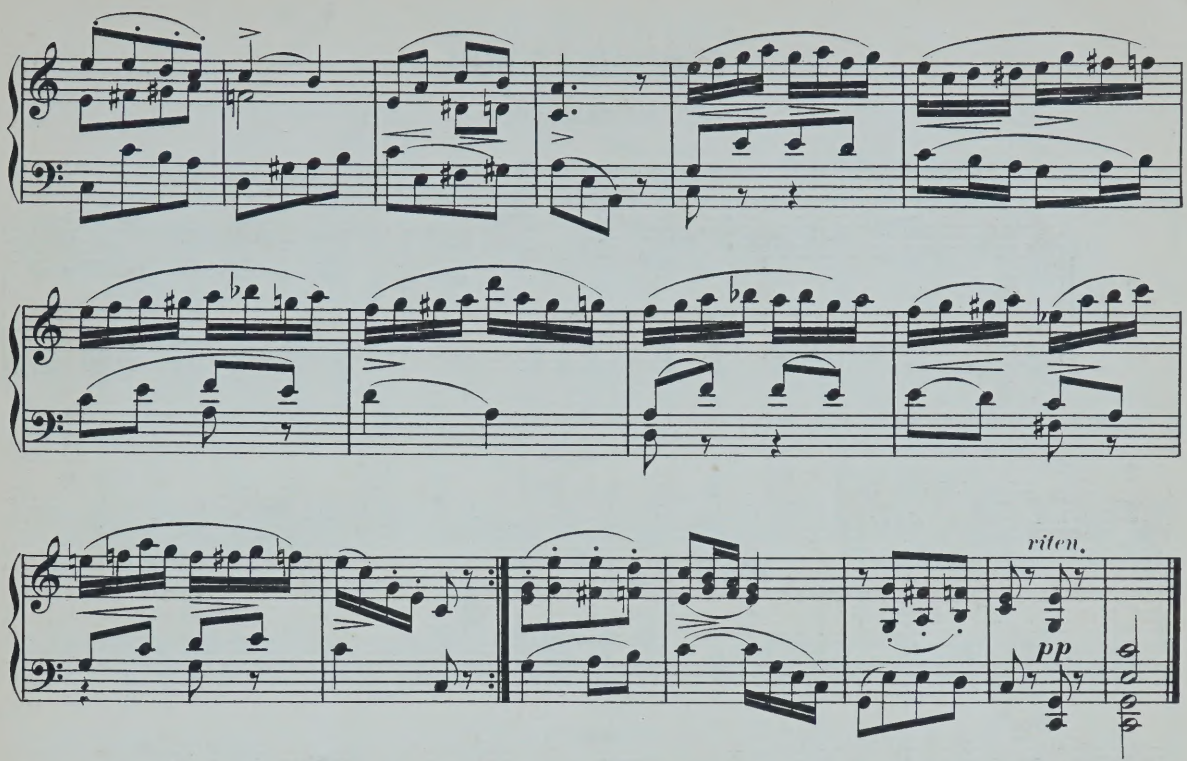
SANTA LUCIA.

Air Napolitain.



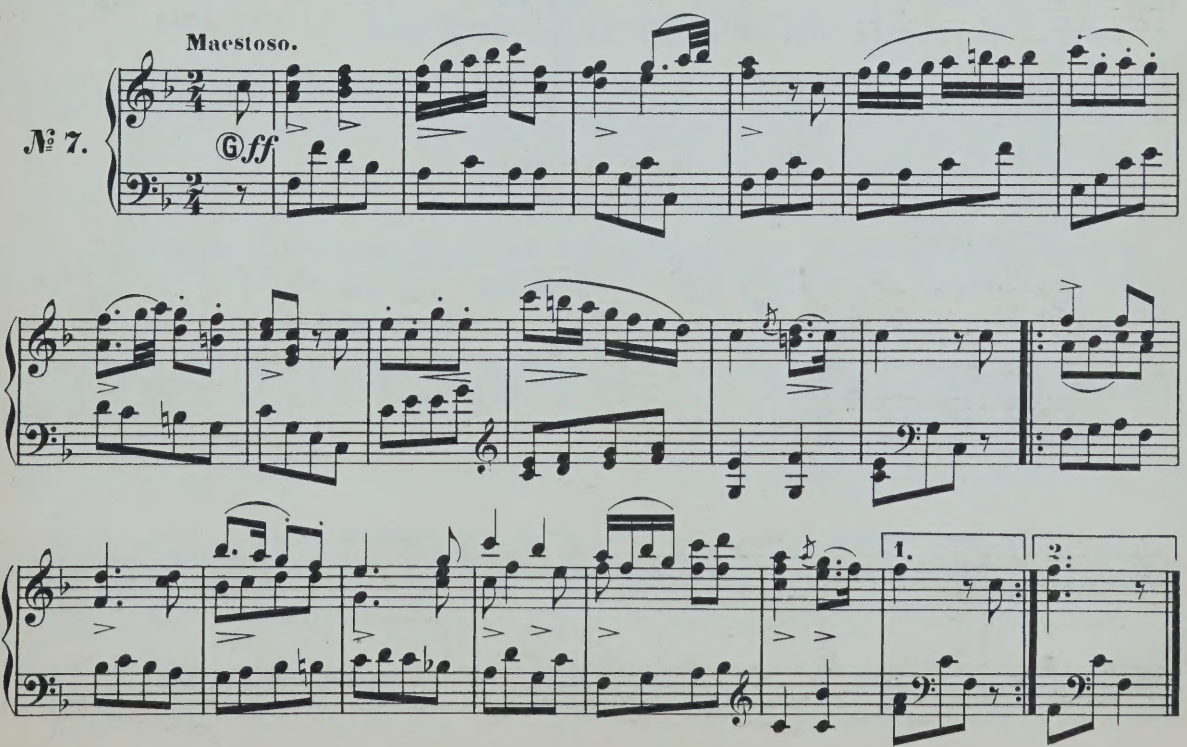
AIR RUSSE.





RULE BRITANNIA.

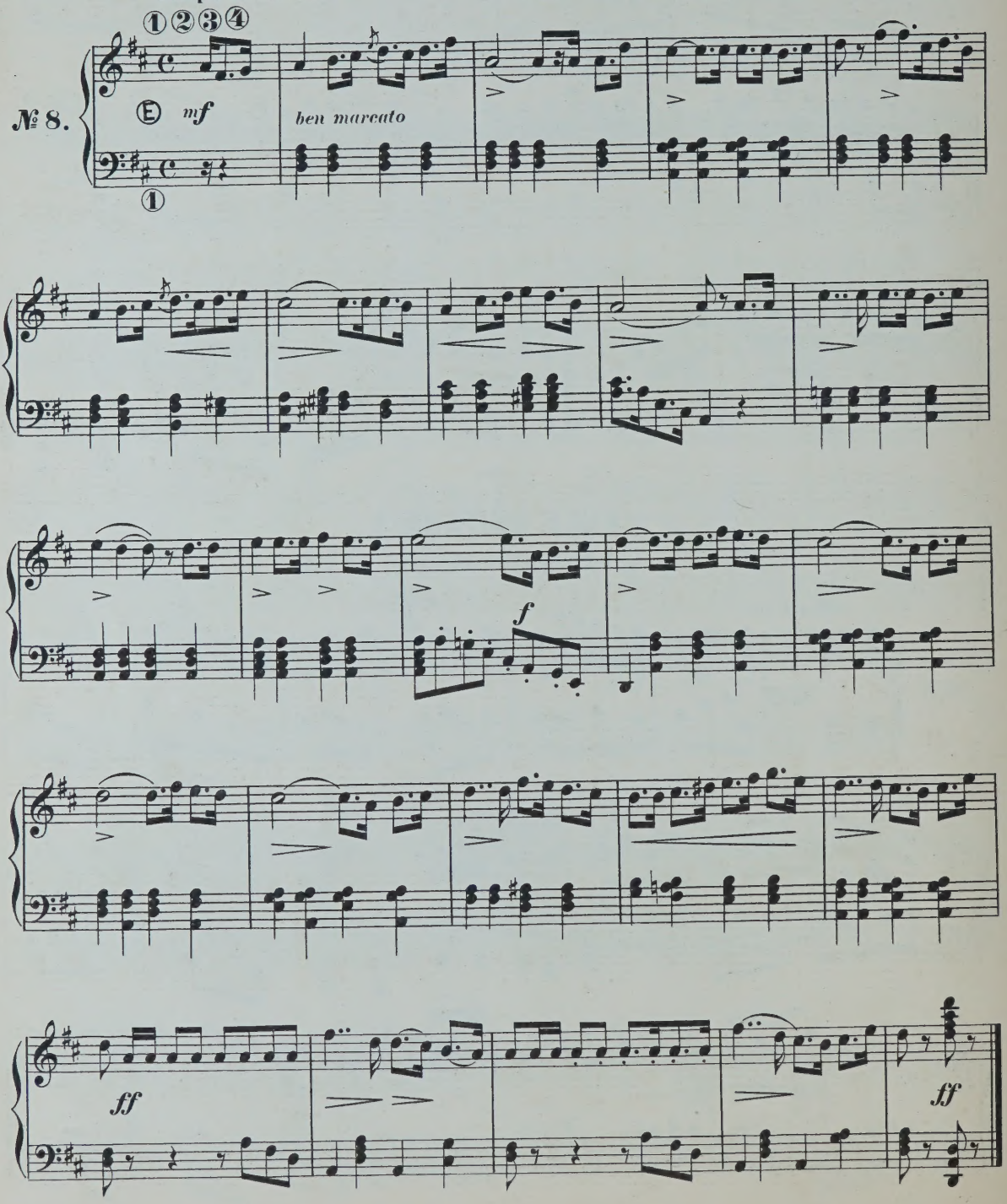
Air populaire Anglais.



LA BRABANÇONNE.

Air national Belge.

Tempo di Marcia.

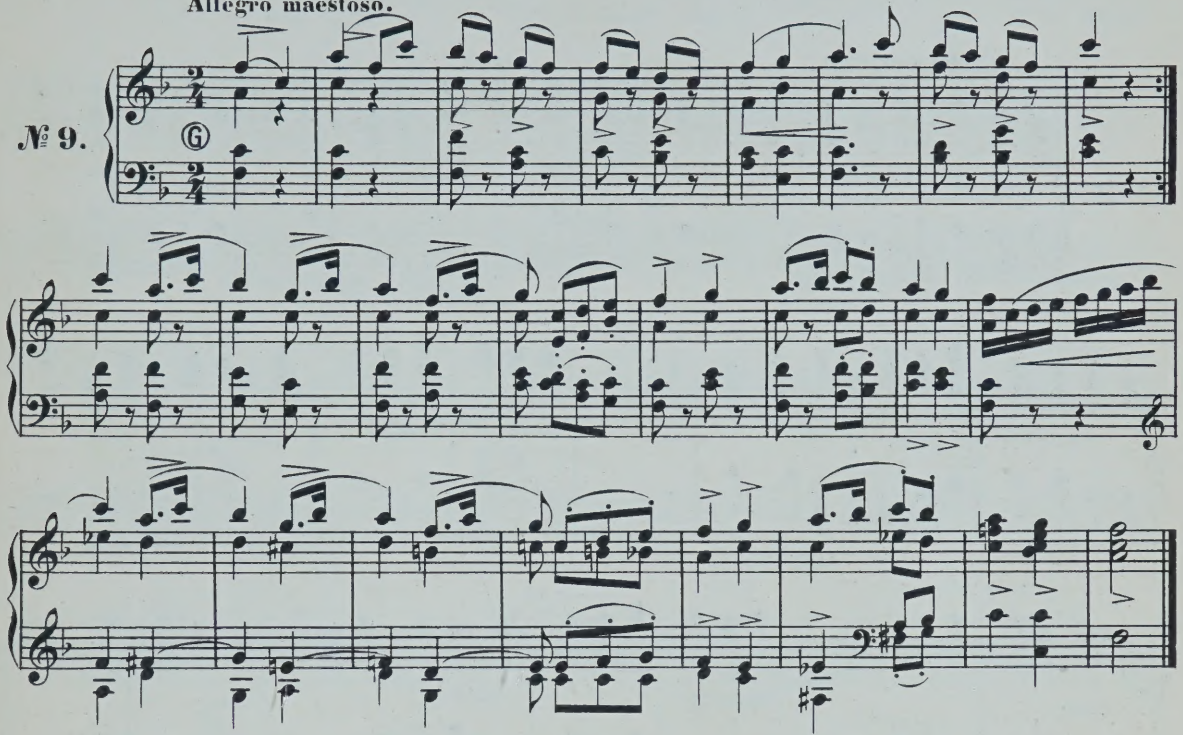


MARCHE ROYALE.

Air national Espagnol.

Allegro maestoso.

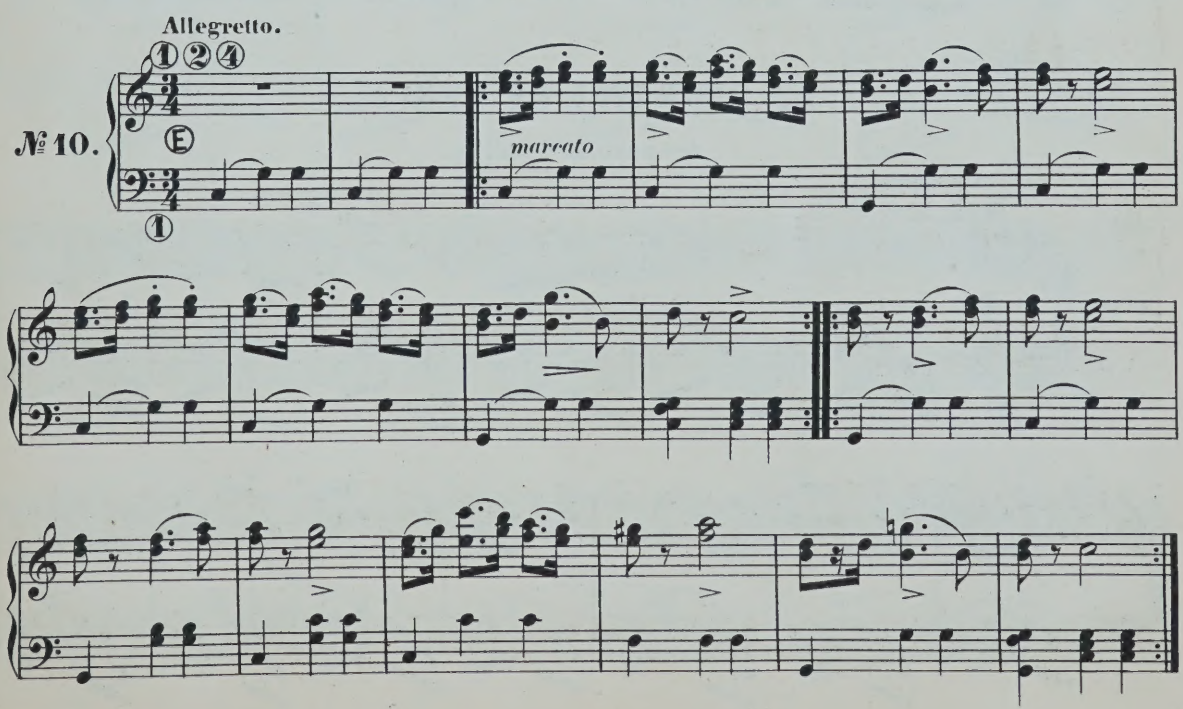
№ 9.



AIR NATIONAL POLONAIS.

Allegretto.

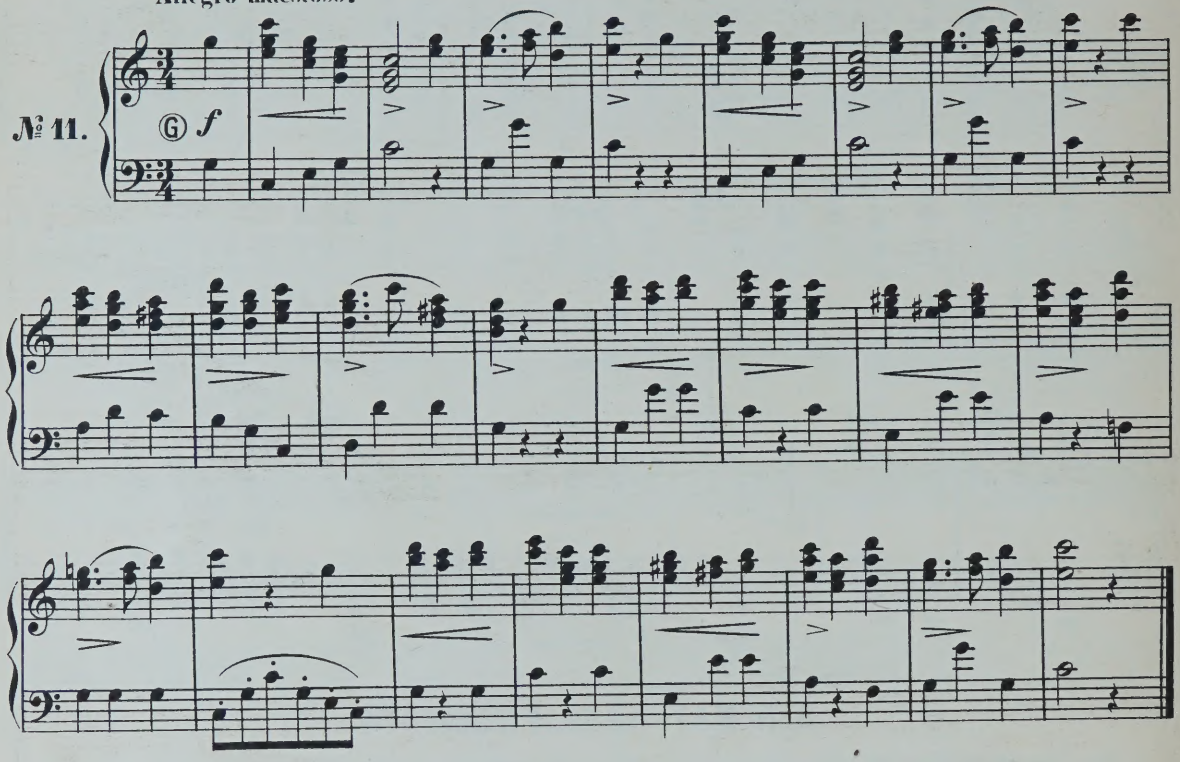
№ 10.



AIR NATIONAL SUÉDOIS.

Allegro maestoso.

№ 11.

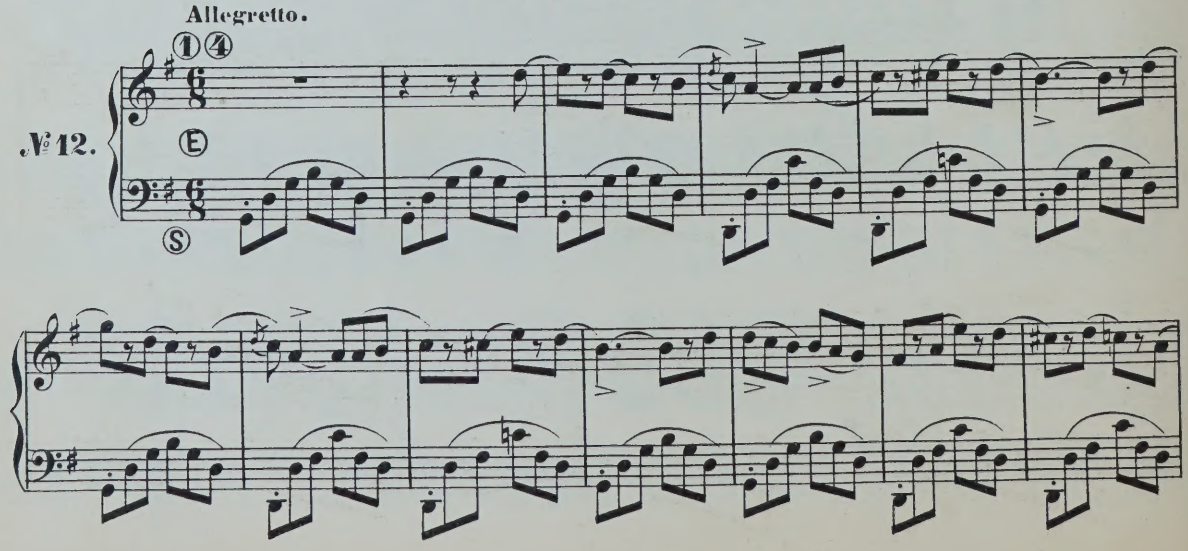


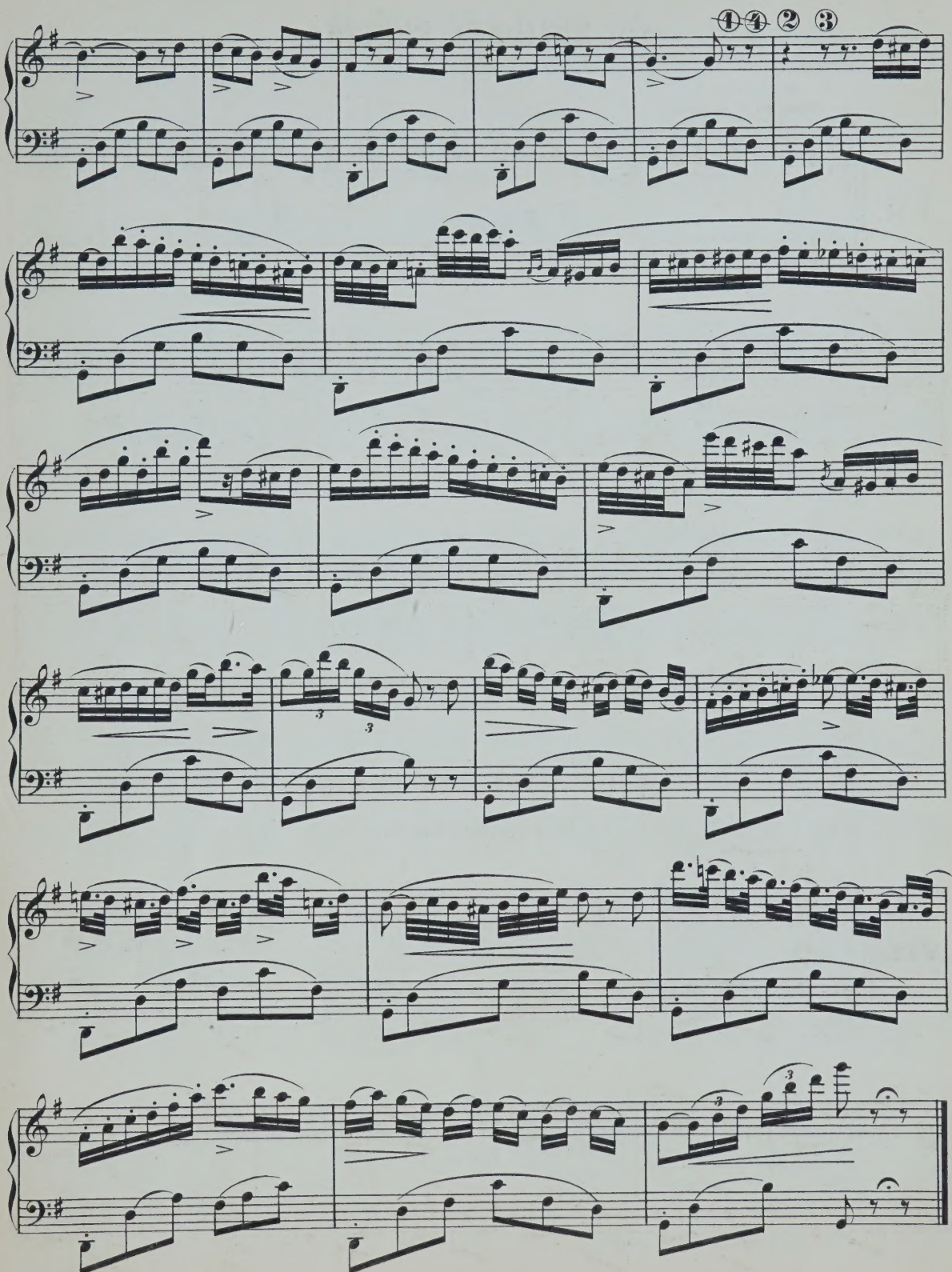
LE CARNAVAL DE VENISE.

Air populaire Italien.

Allegretto.

№ 12.

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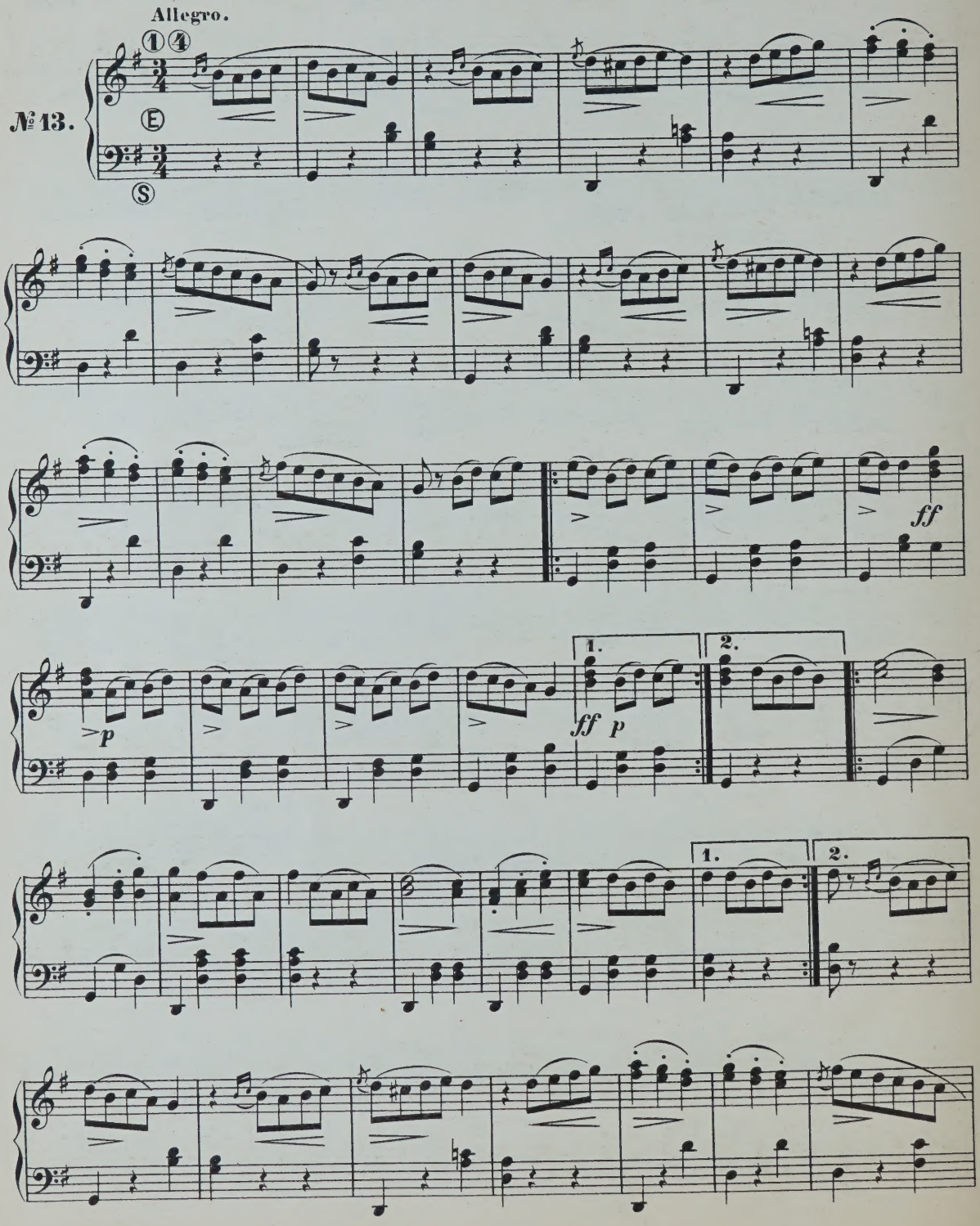
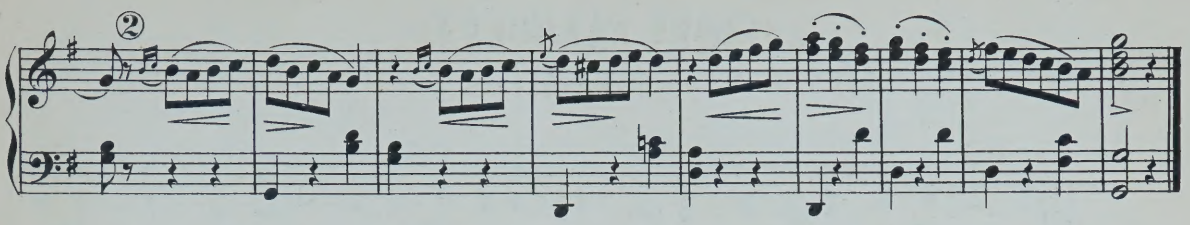
LA JOTA ARAGONESA.

Air populaire Espagnol.



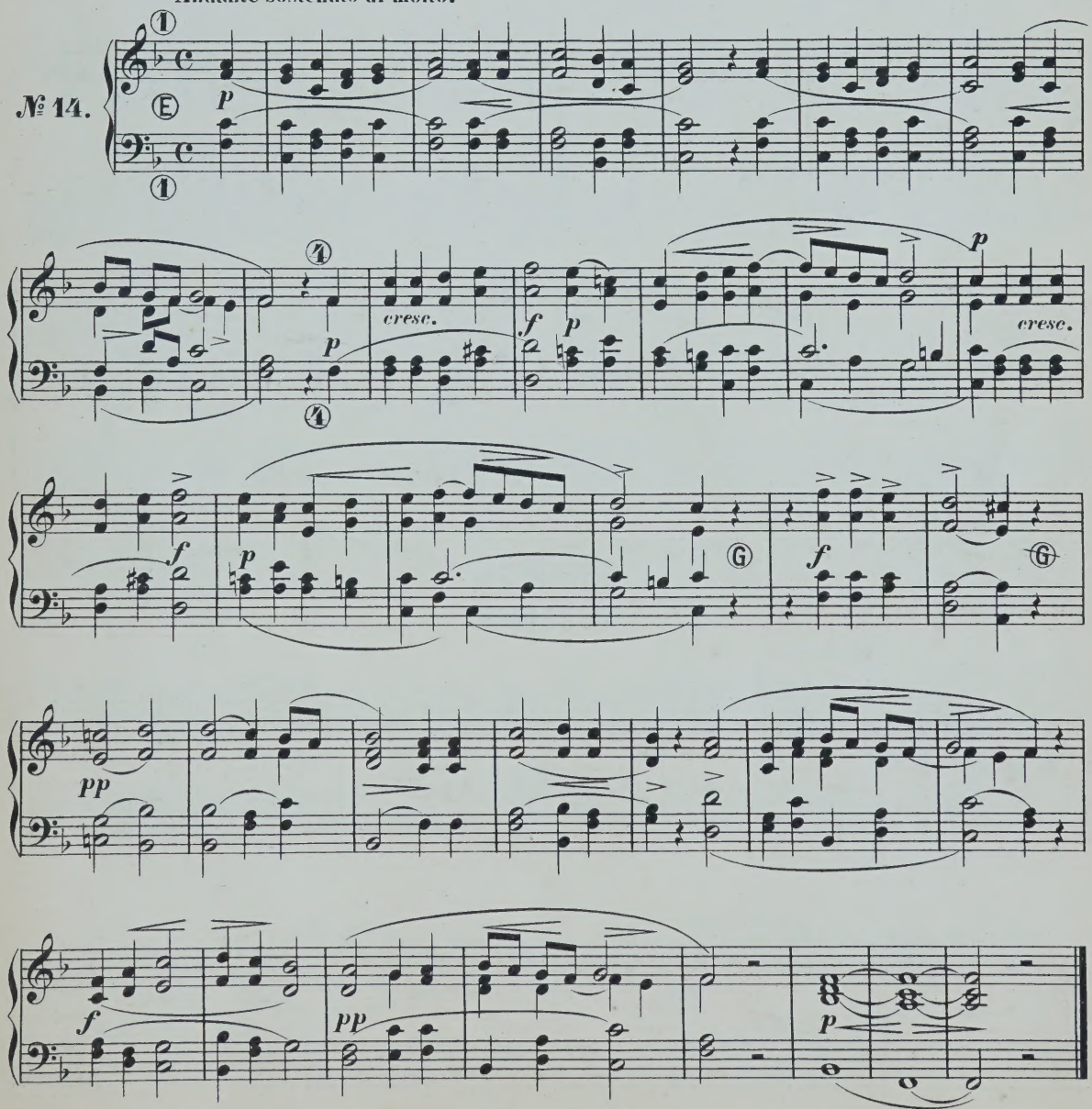


AVE MARIA

d' Arcadelt. (XVIme Siècle.)

Andante sostenuto di molto.

№ 14.

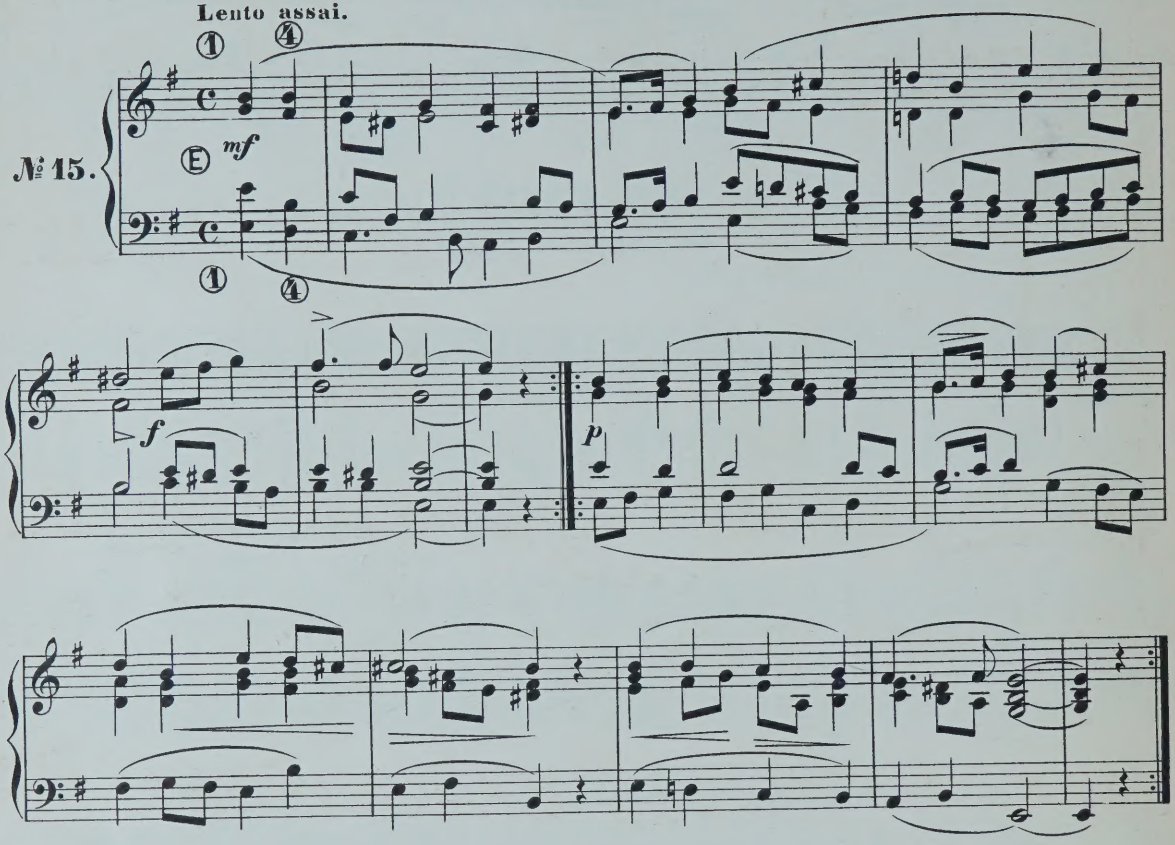


CHANT RELIGIEUX

de BACH.

Lento assai.

№ 15.

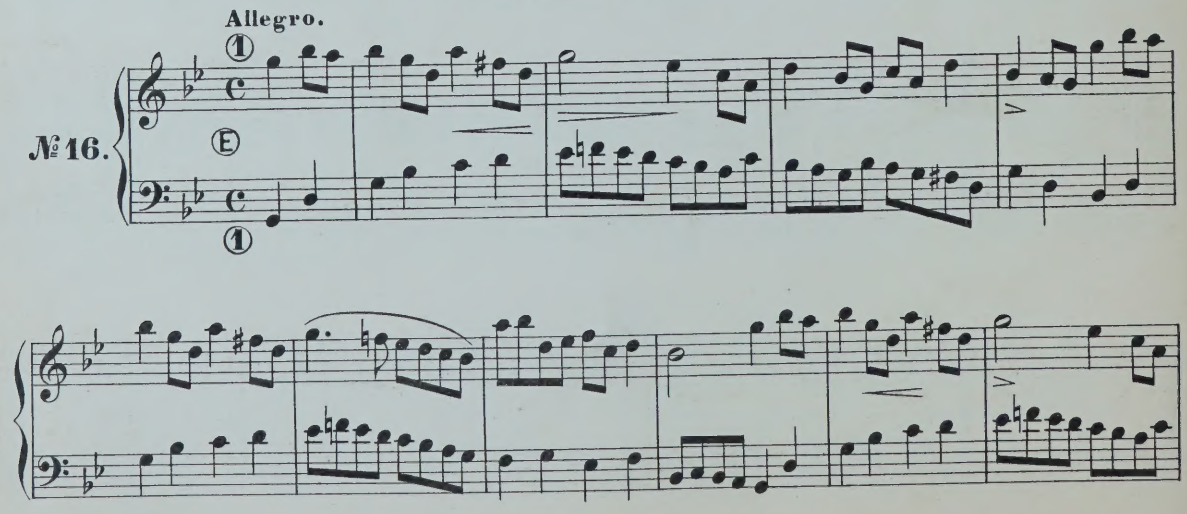


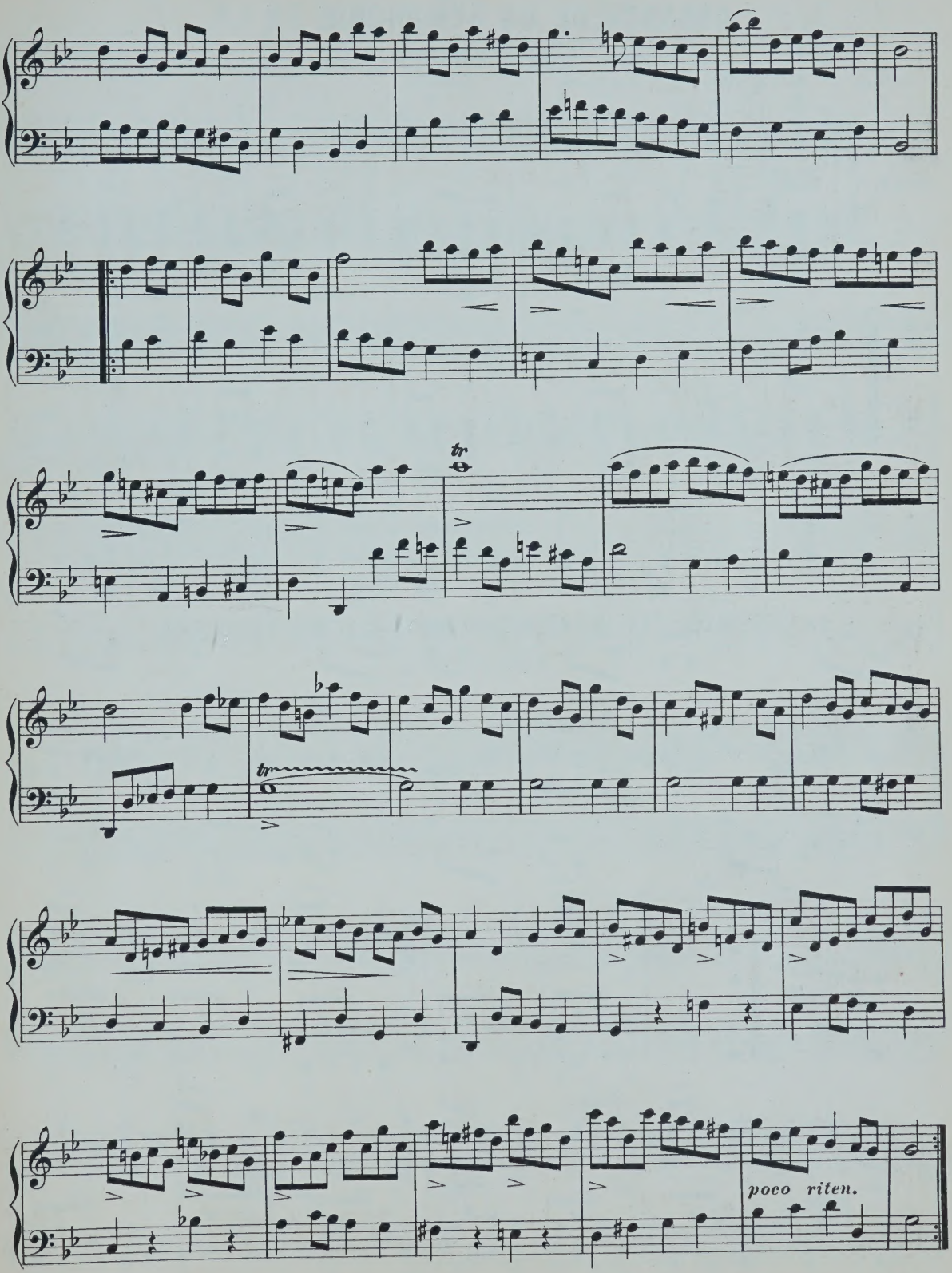
GAVOTTE

de J.S.BACH.

Allegro.

№ 16.

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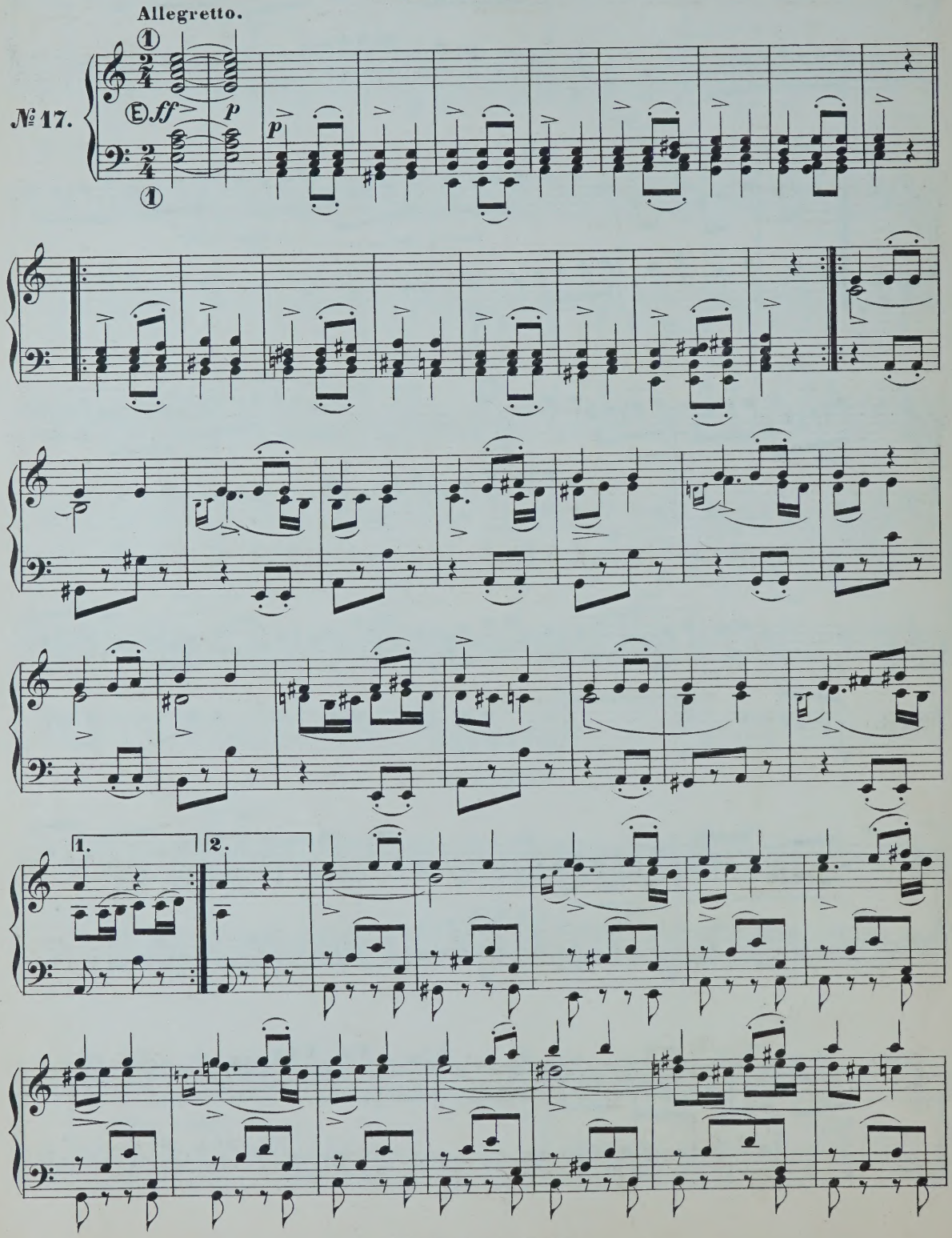
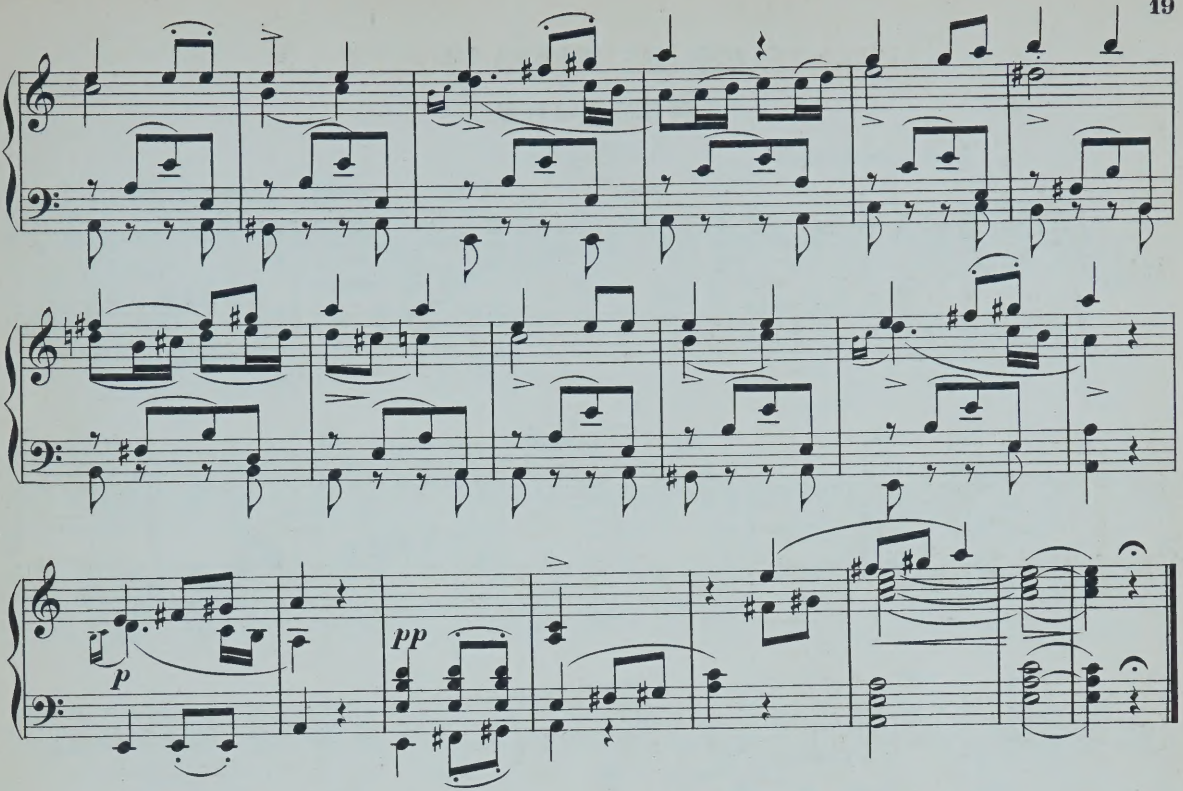
poco riten.

ANDANTE DE LA SYMPHONIE EN LA

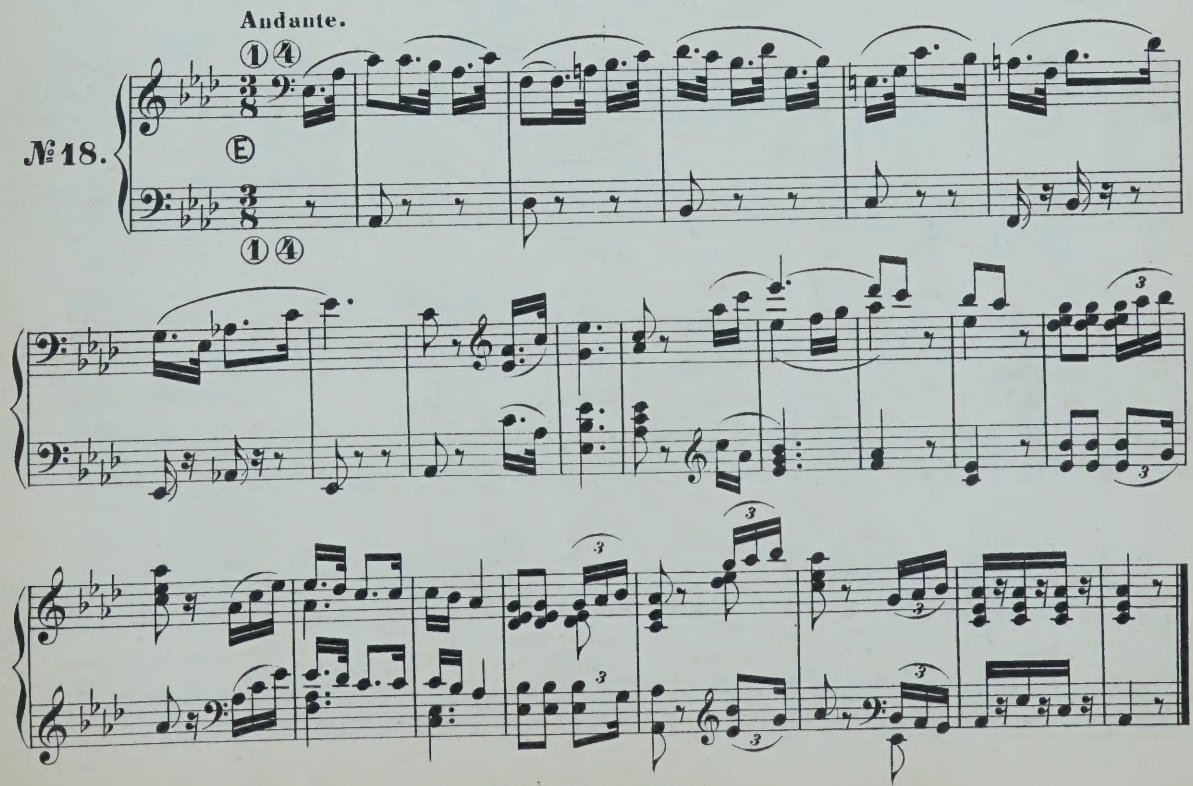
de BEETHOVEN.





ANDANTE DE LA SYMPHONIE EN UT MINEUR

de BEETHOVEN.

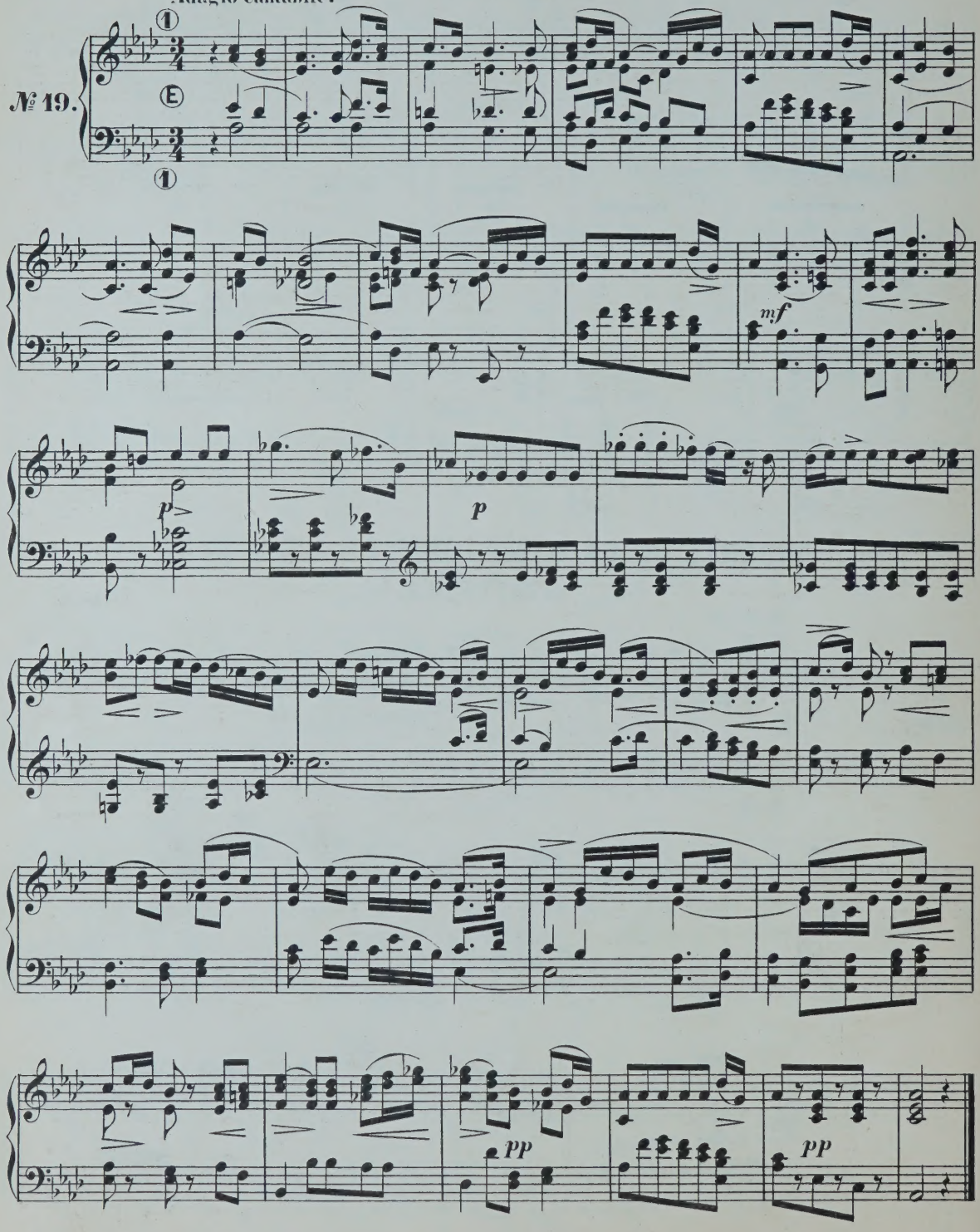


AIR DE FIDÉLIO

de BEETHOVEN.

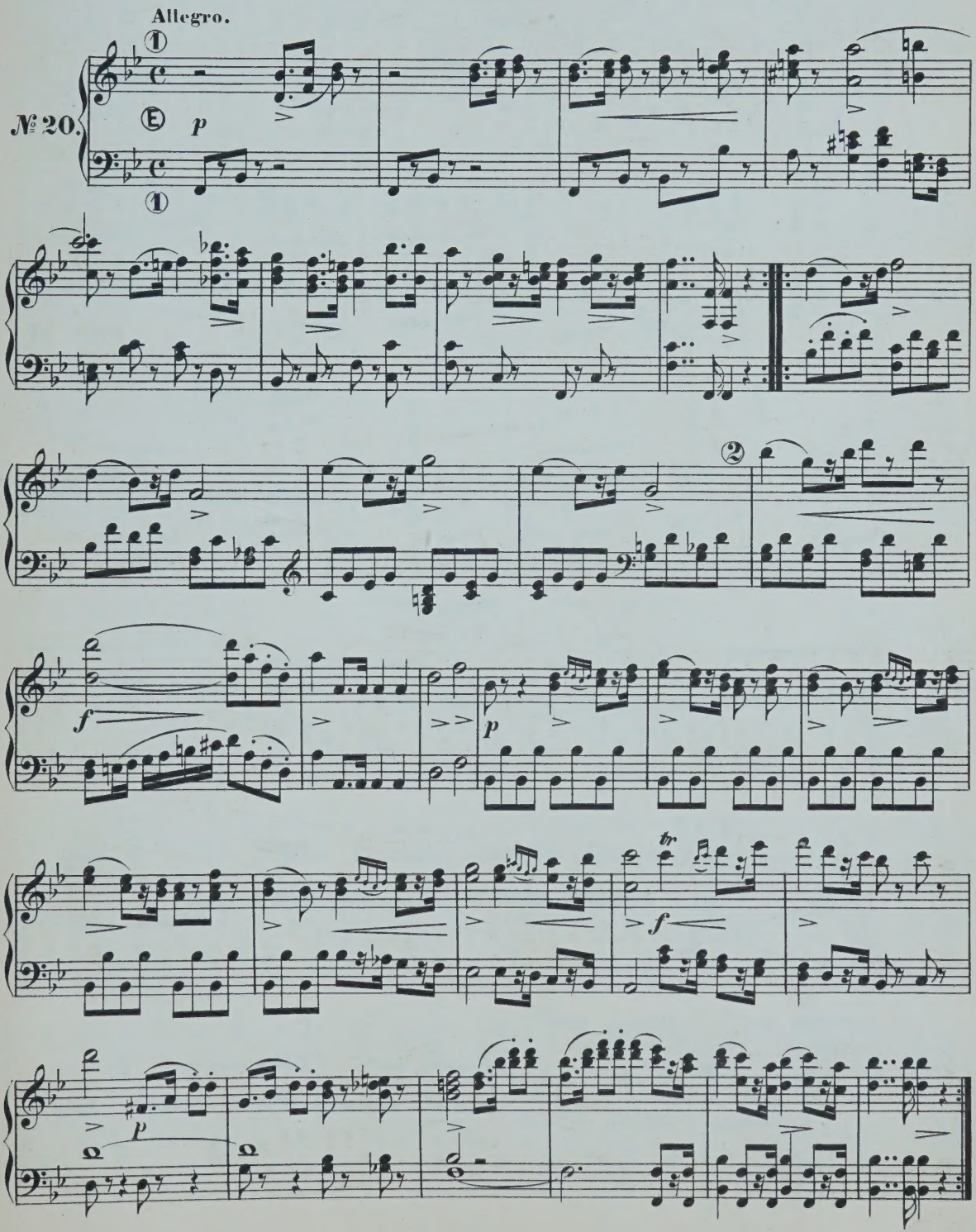
Adagio cantabile.

№ 19.



MARCHE DE FIDÉLIO

de BEETHOVEN.

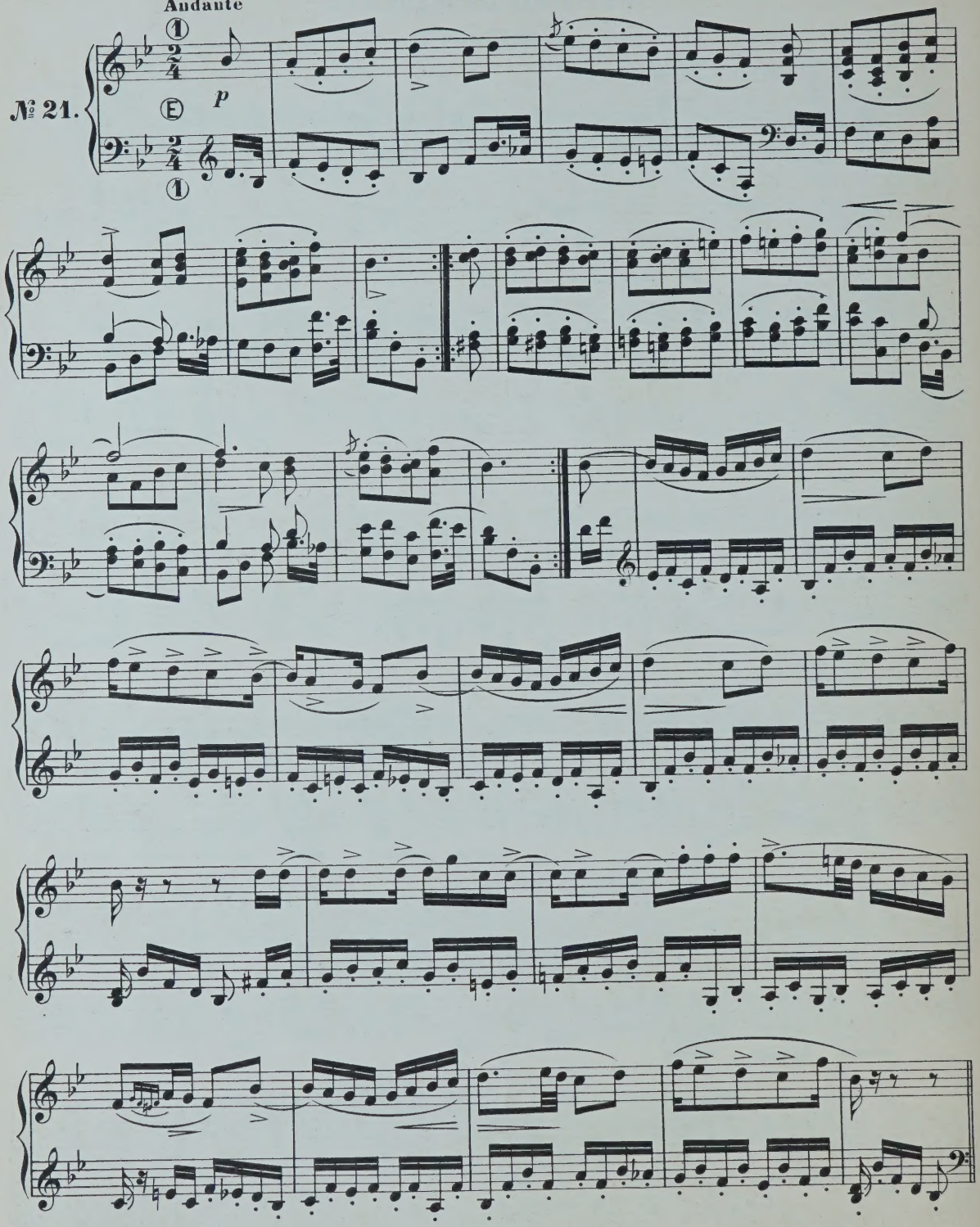


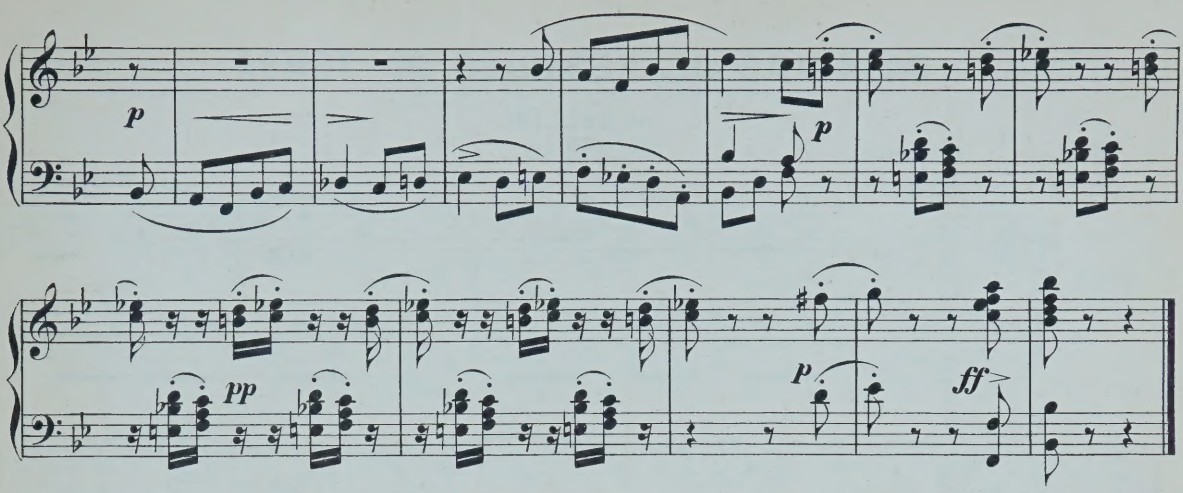
THÈME VARIÉ DU SEPTUOR

de BEETHOVEN.

Andante

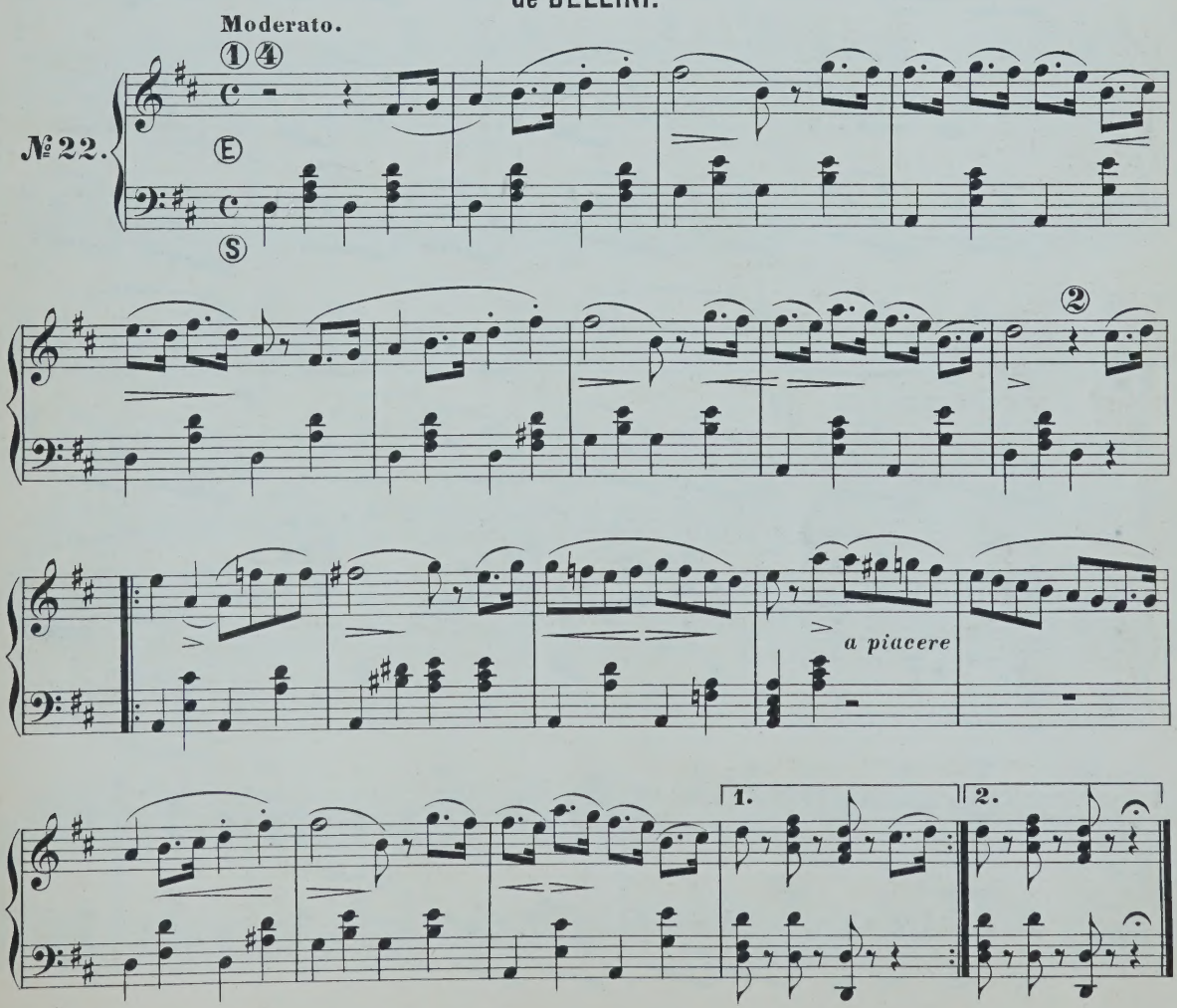
№ 21.





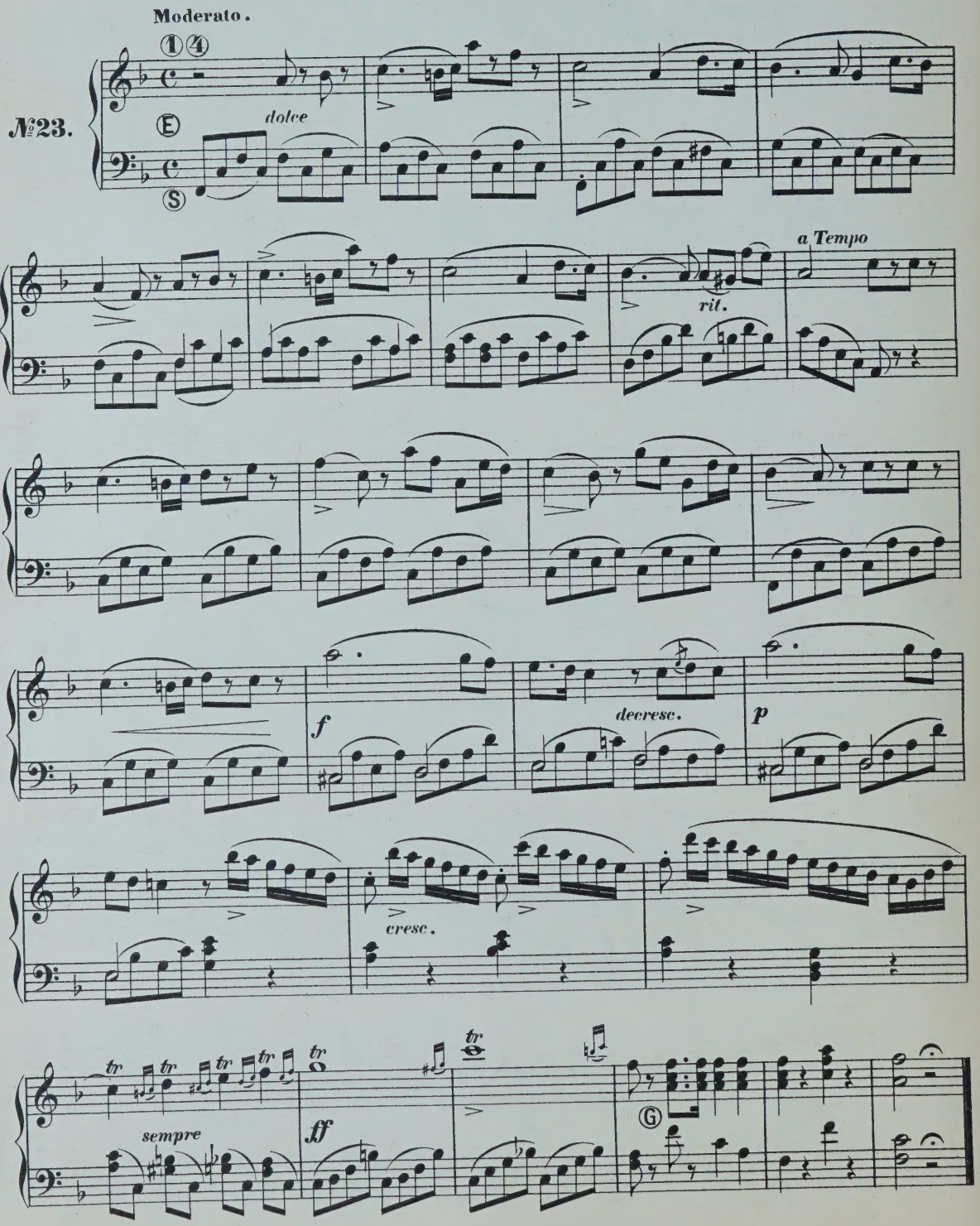
CAVATINE DE ROMÉO ET JULIETTE

de BELLINI.



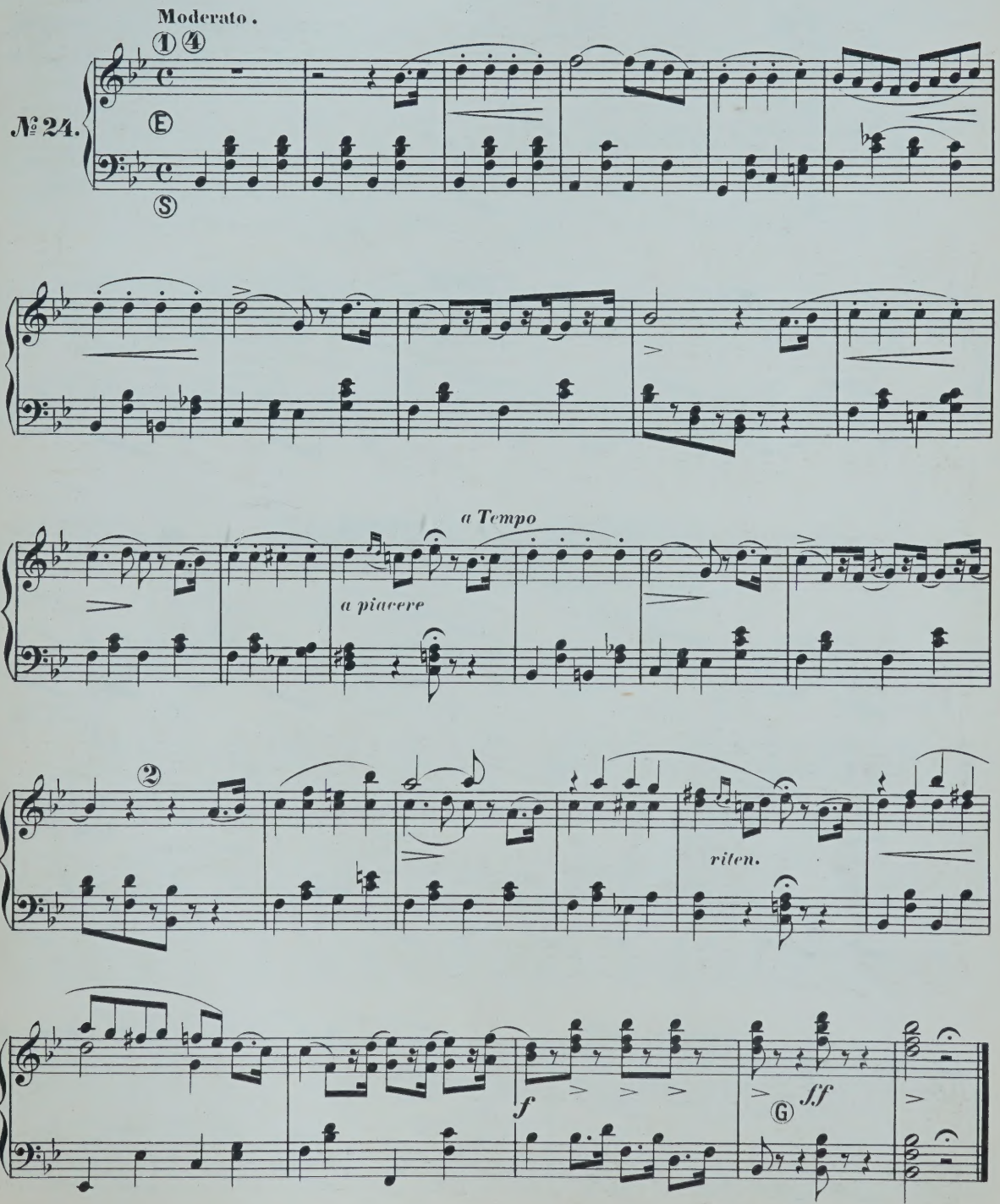
CAVATINE DE BEATRICE DI TENDA

de BELLINI.



CAVATINE DU PIRATE

de BELLINI.

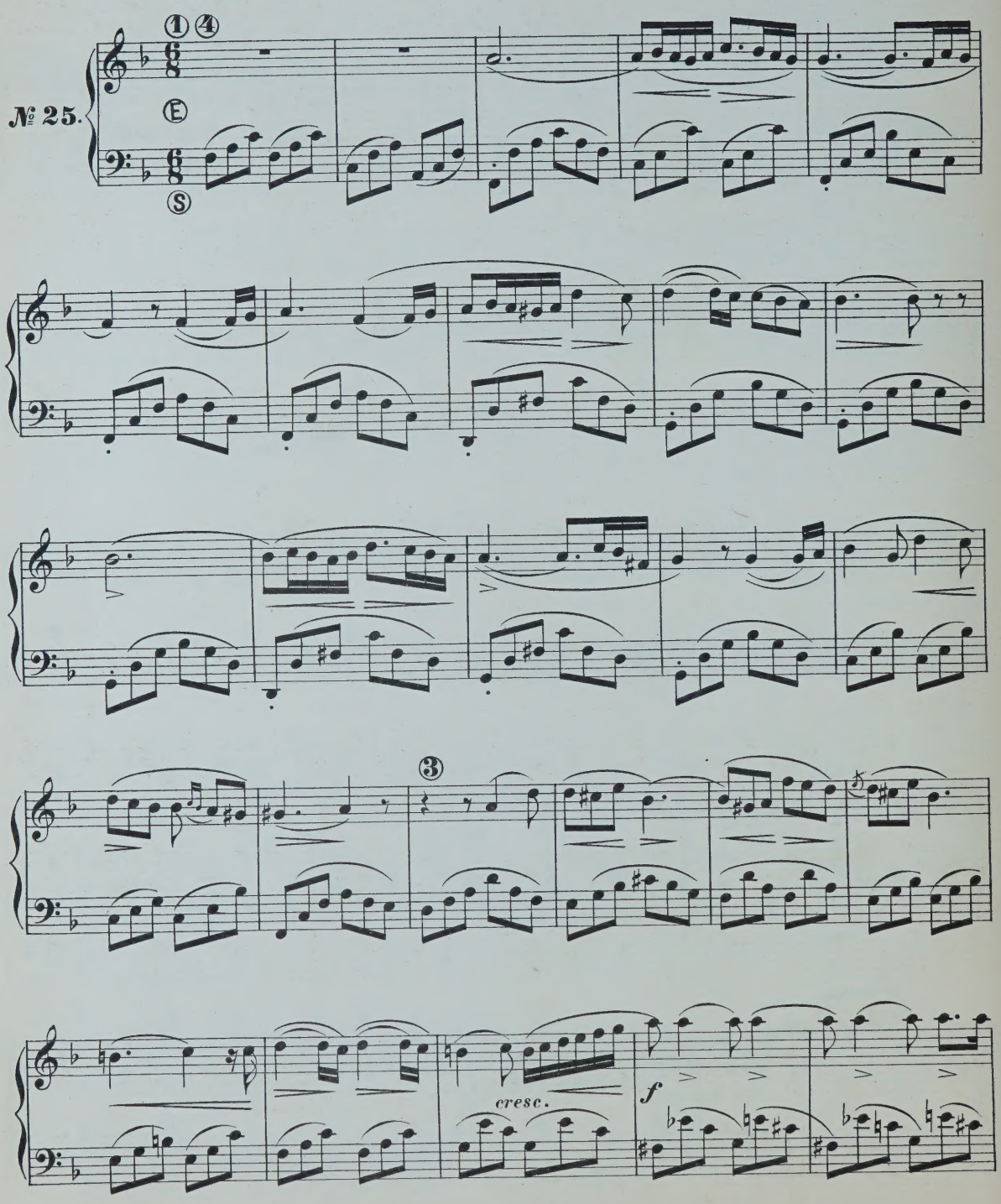


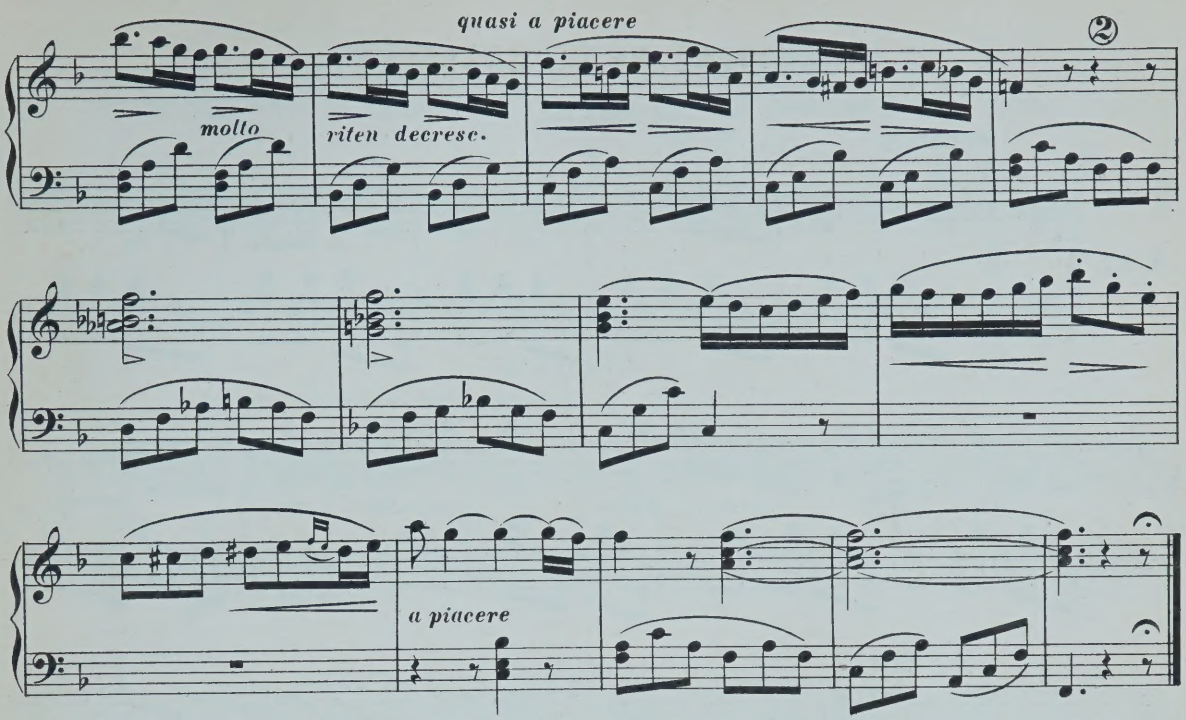
CAVATINE DE NORMA

de BELLINI.

Andante sostenuto.

№ 25.



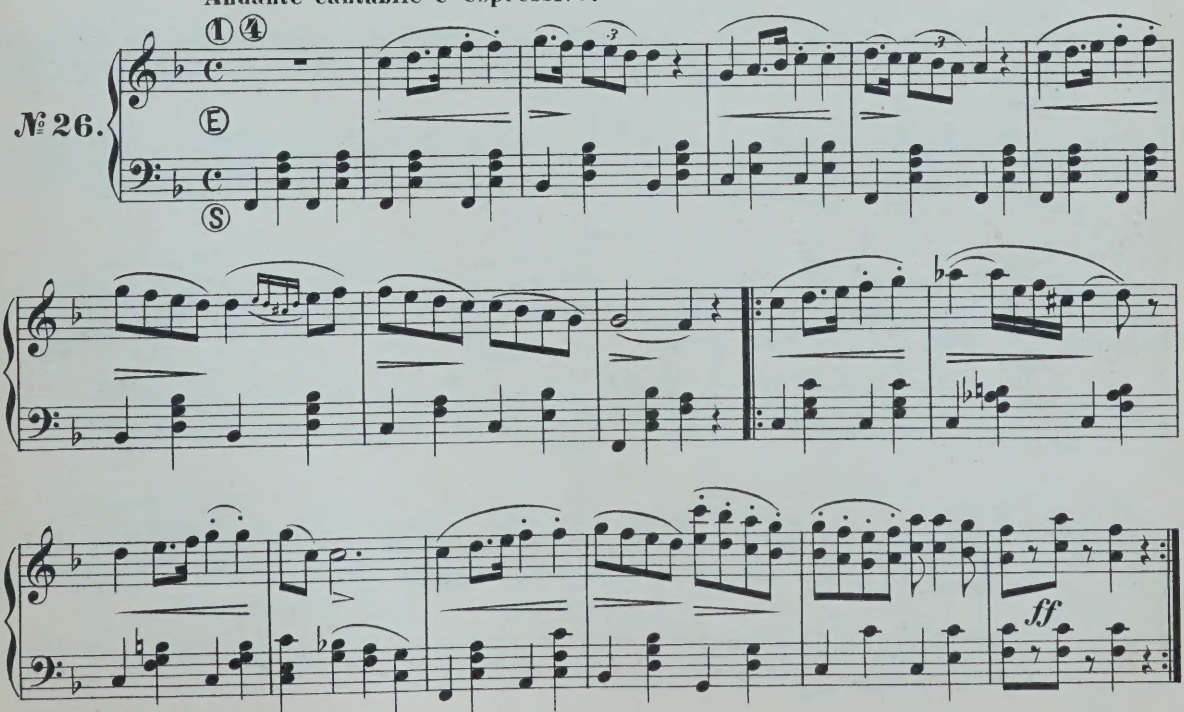


CAVATINE DE LA STRANIERA

de BELLINI.

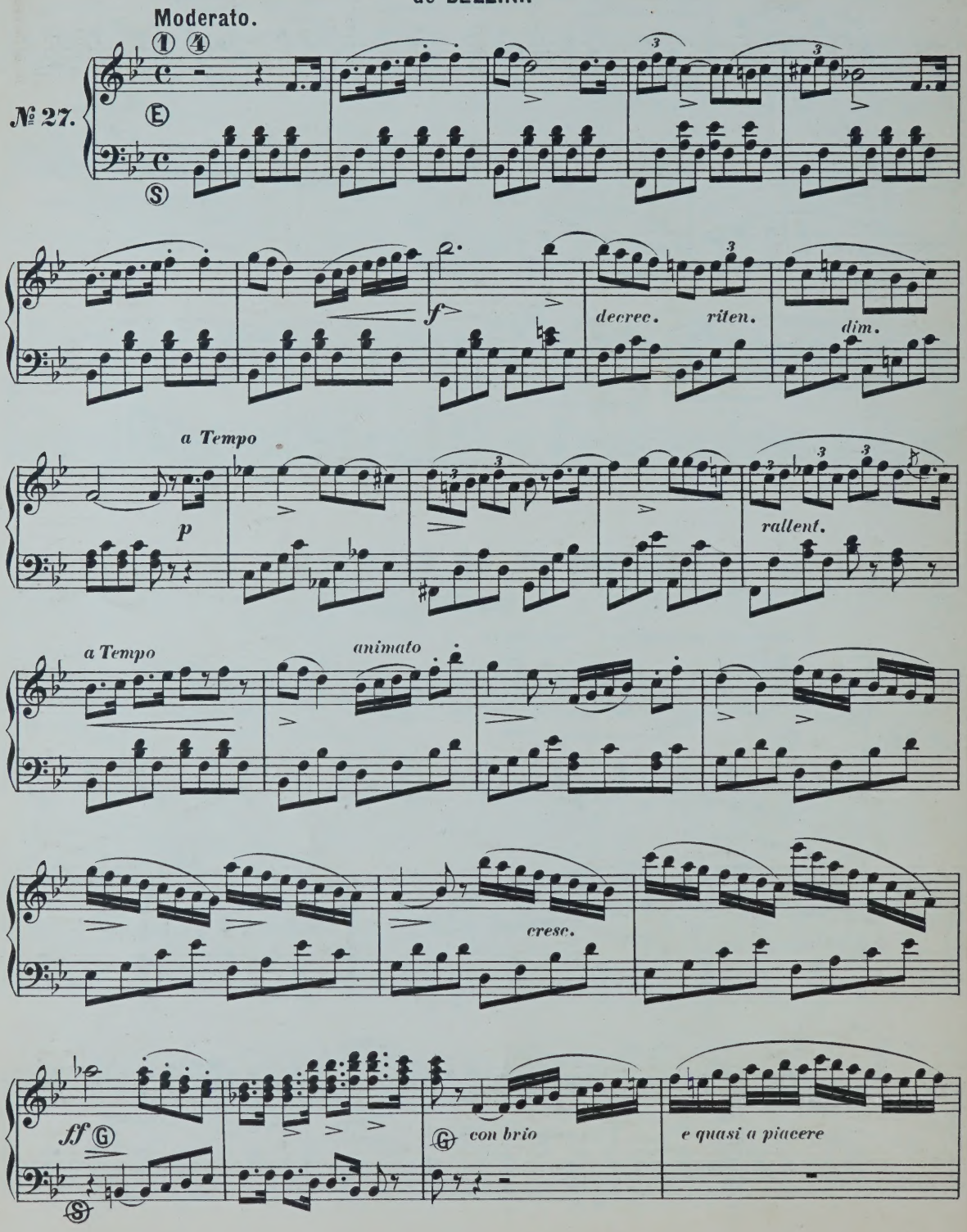
Andante cantabile e espressivo.

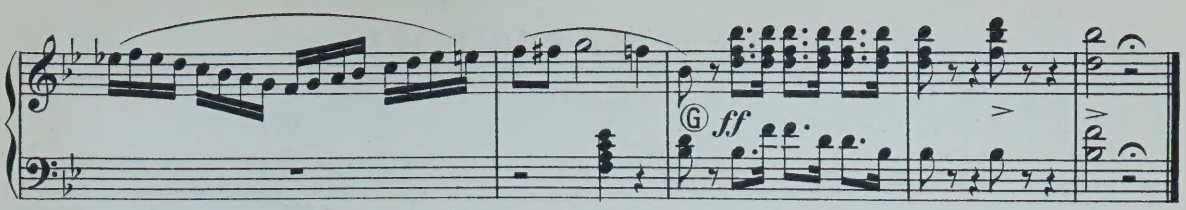
№ 26.



CAVATINE DES PURITAINS

de BELLINI.



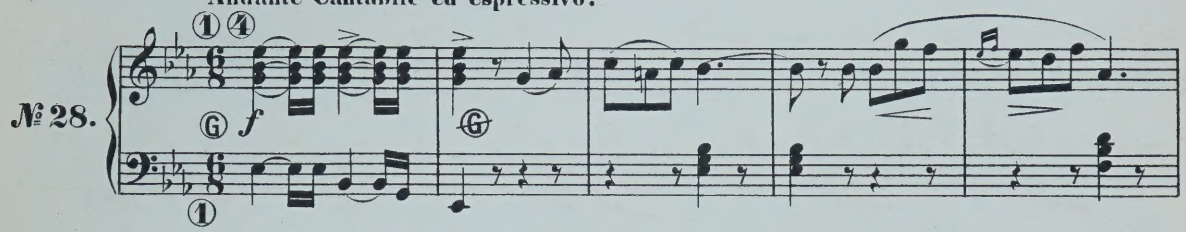


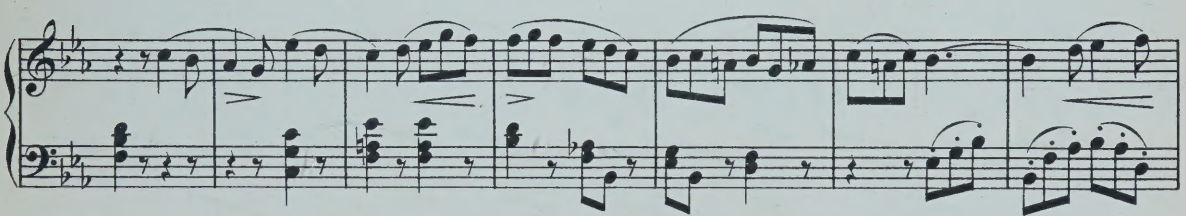
QUINTETTO DE LA SOMNAMBULE

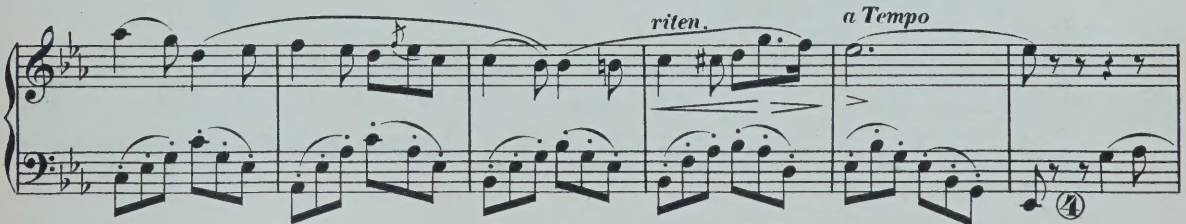
de BELLINI.

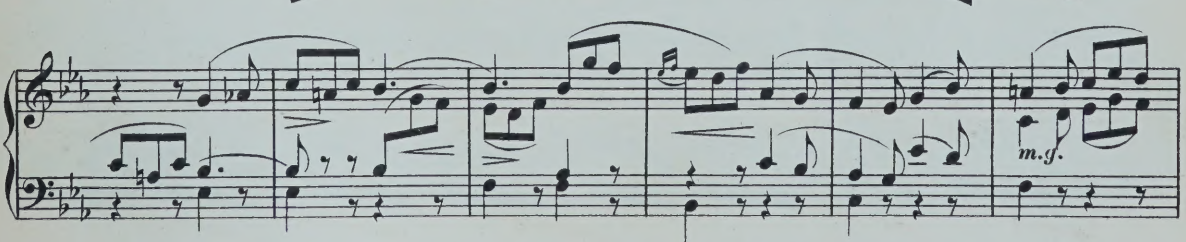
Andante Cantabile ed espressivo.

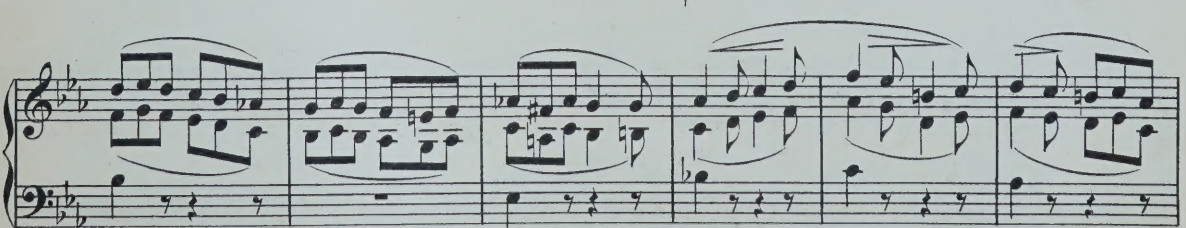
№ 28.

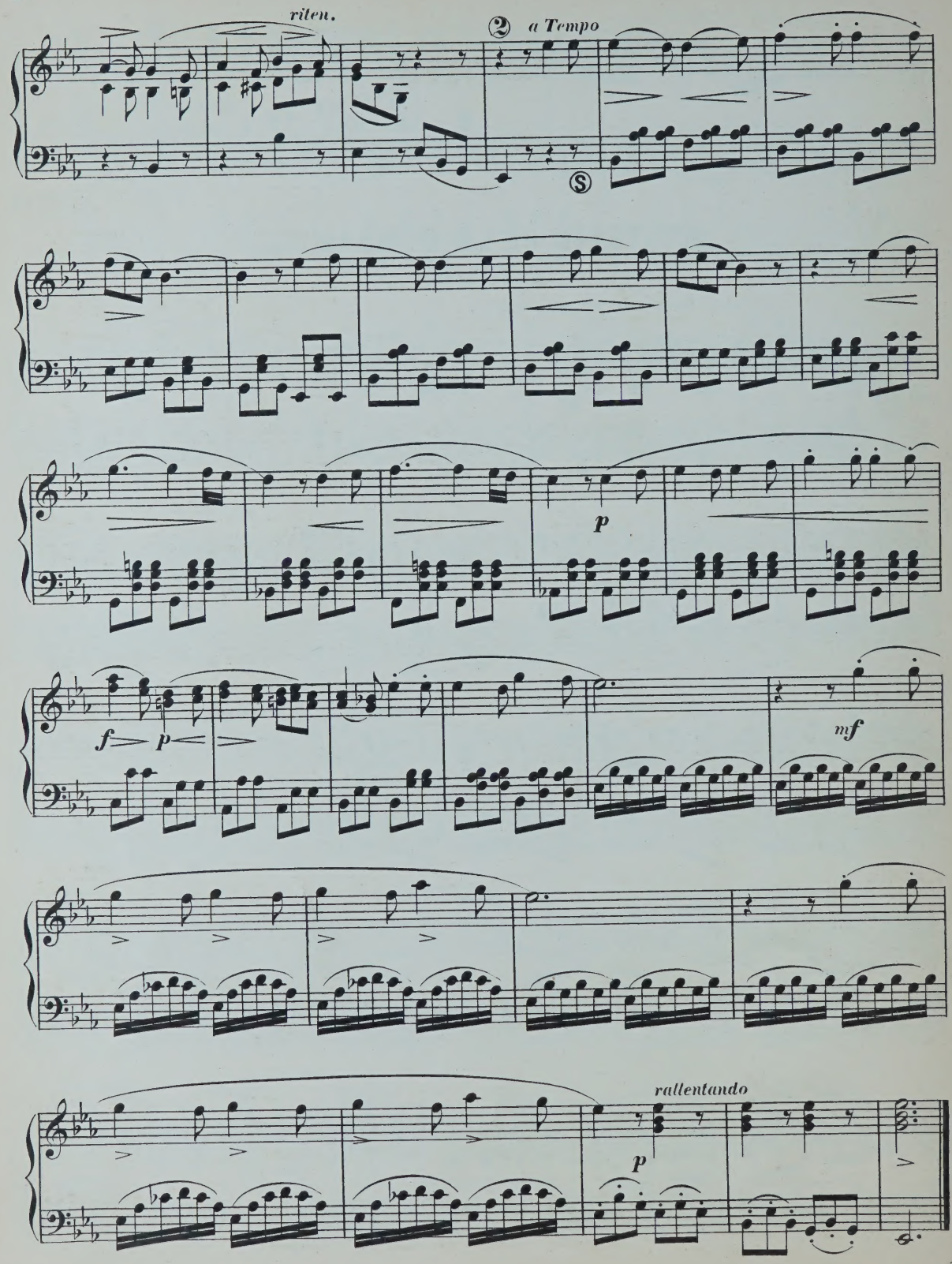








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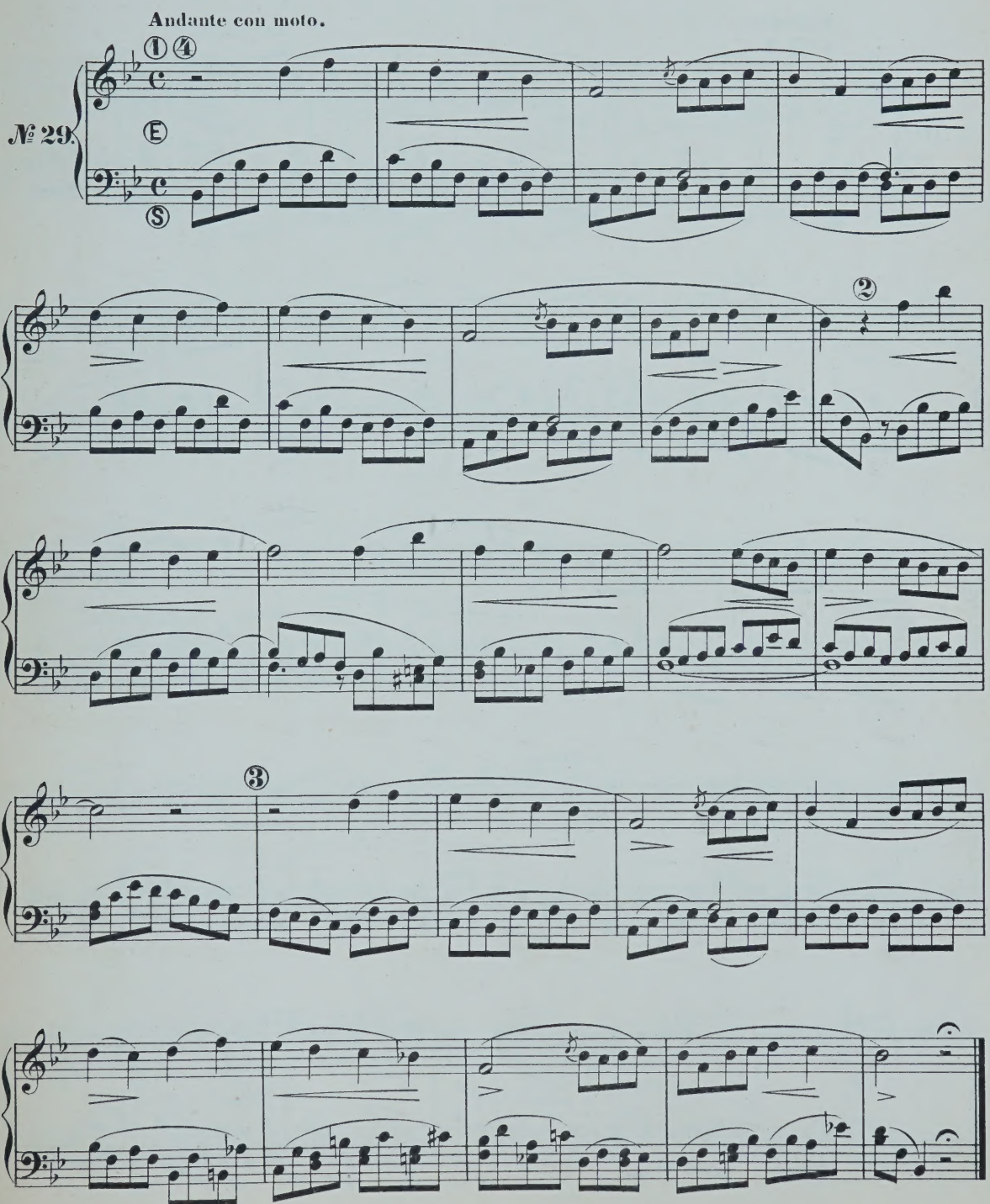
CANTIQUE.



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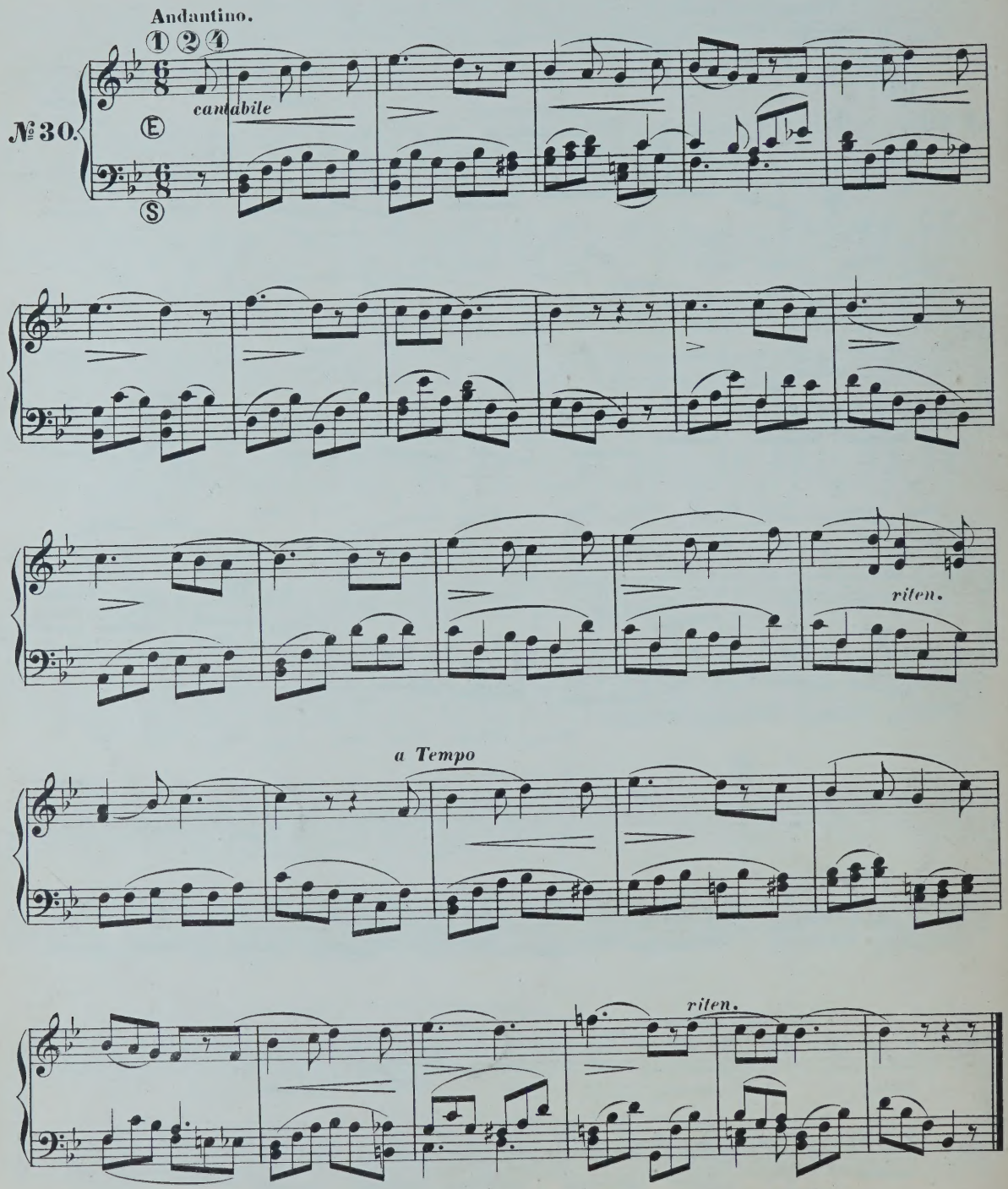
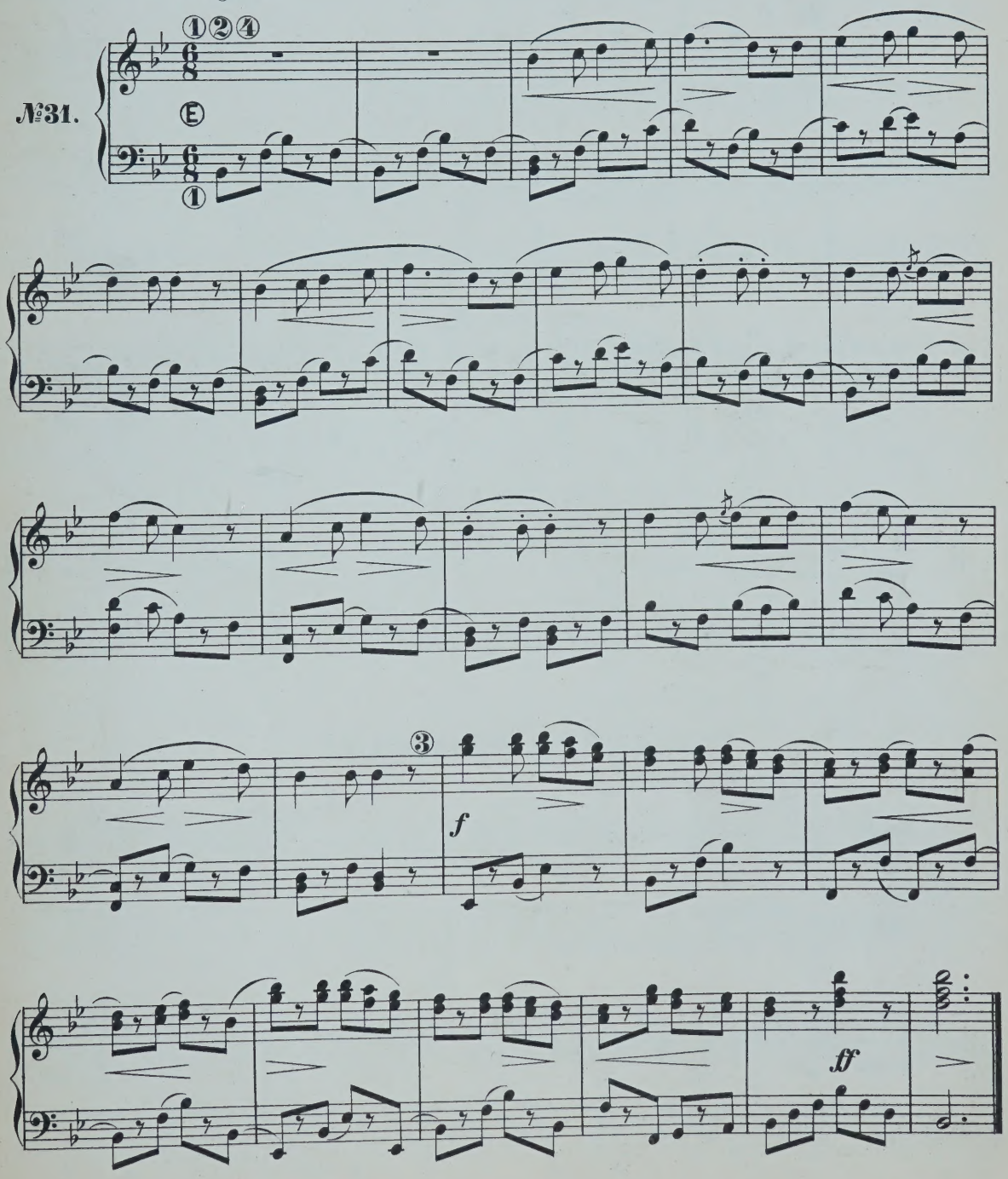


CHANSON BASQUE.

Allegretto.

№31.

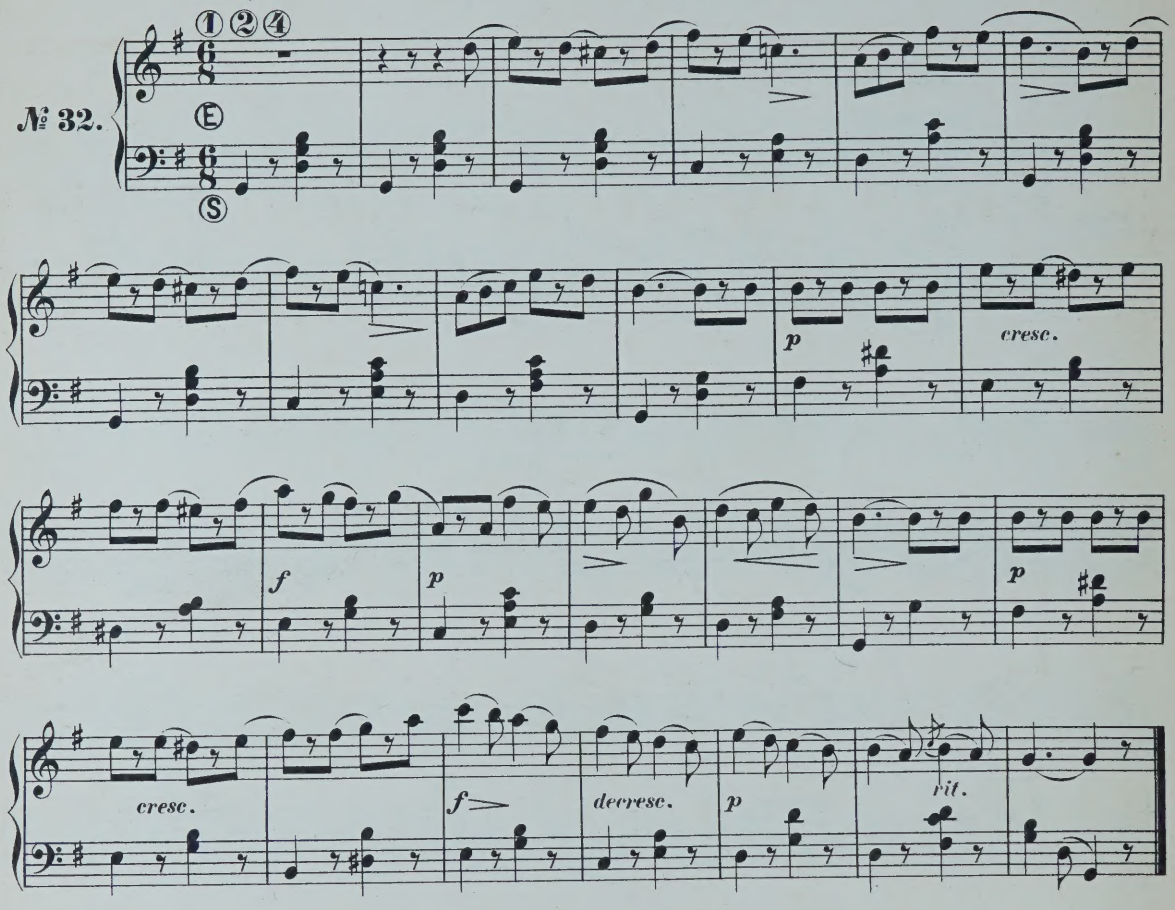


LA LUISELLA.

Chanson Italienne.

Allegro.

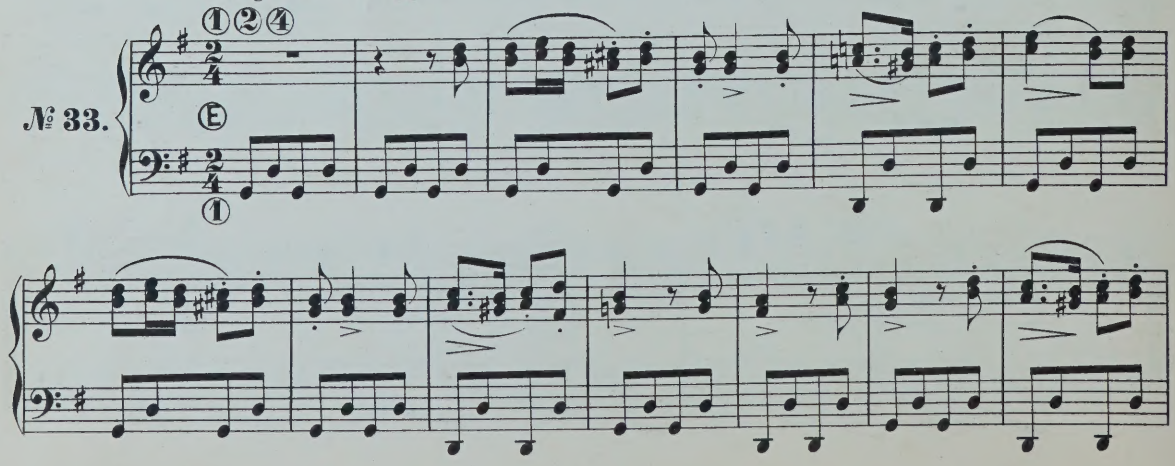
№ 32.

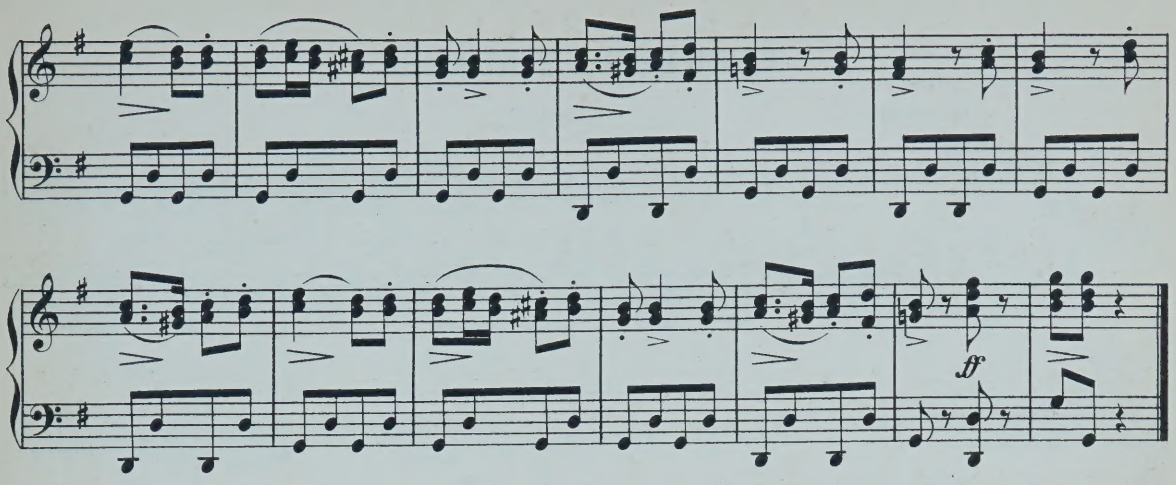


CHANSON NAVARRAISE.

Allegro non troppo.

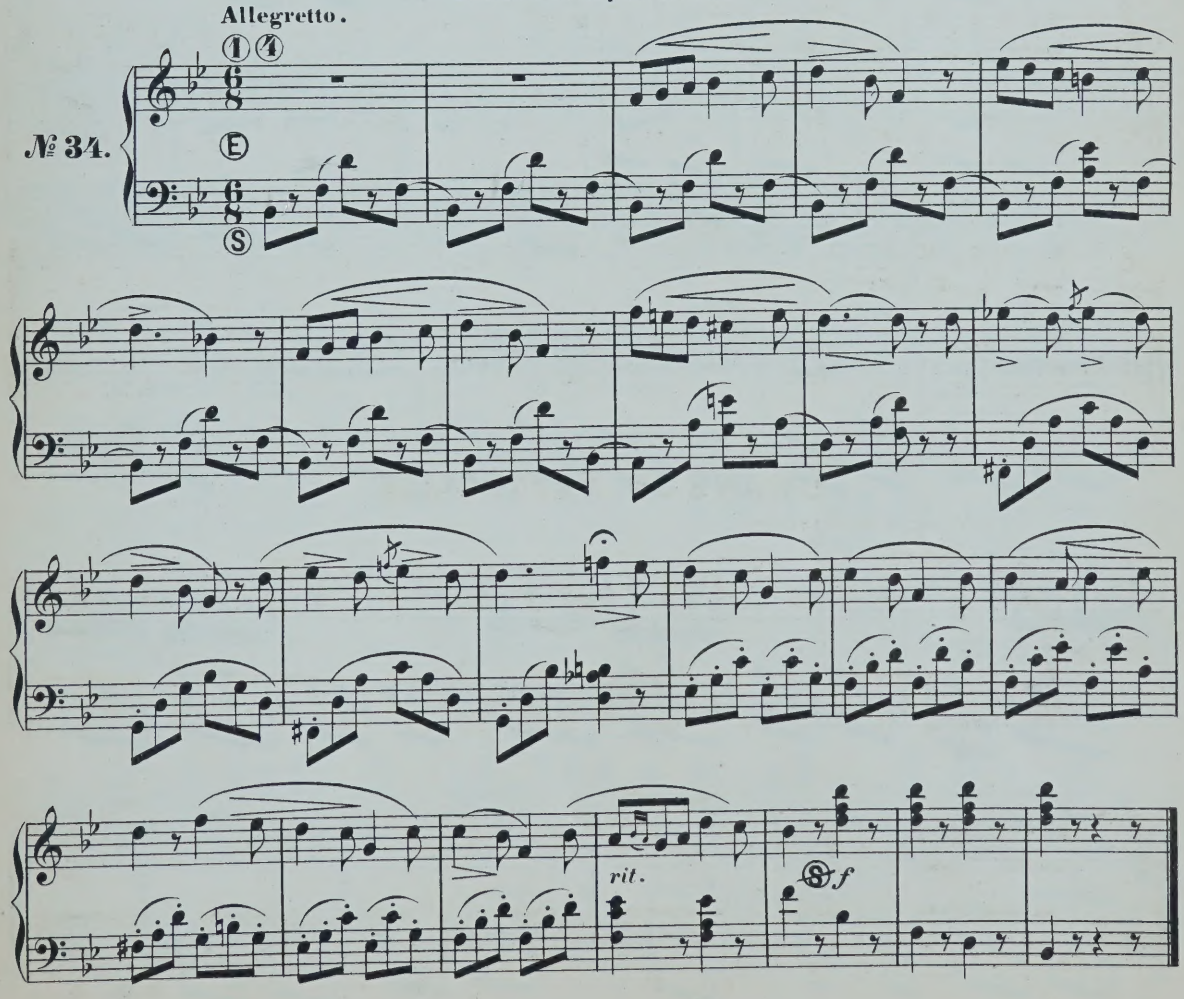
№ 33.



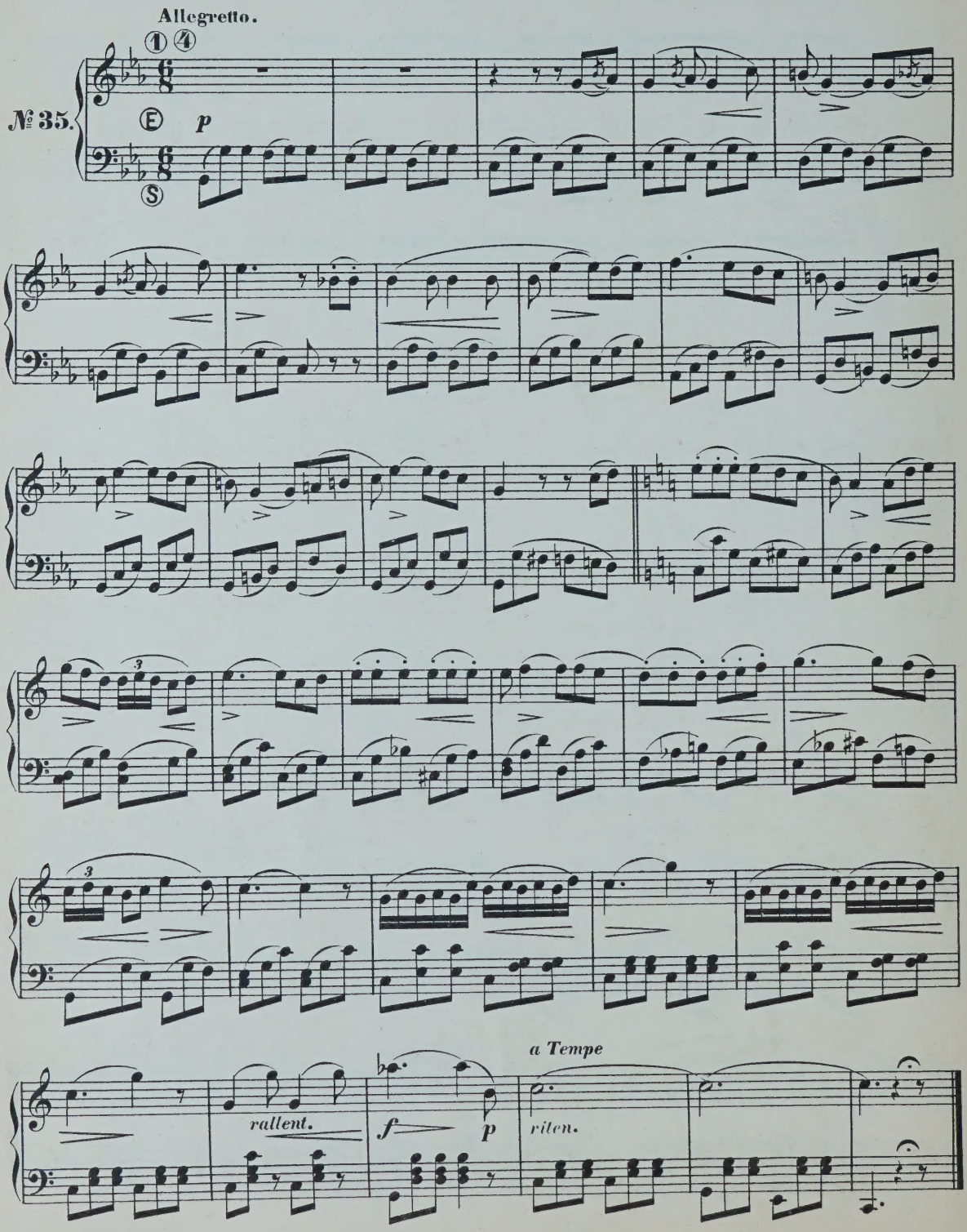


NINA.

Chanson Napolitaine.

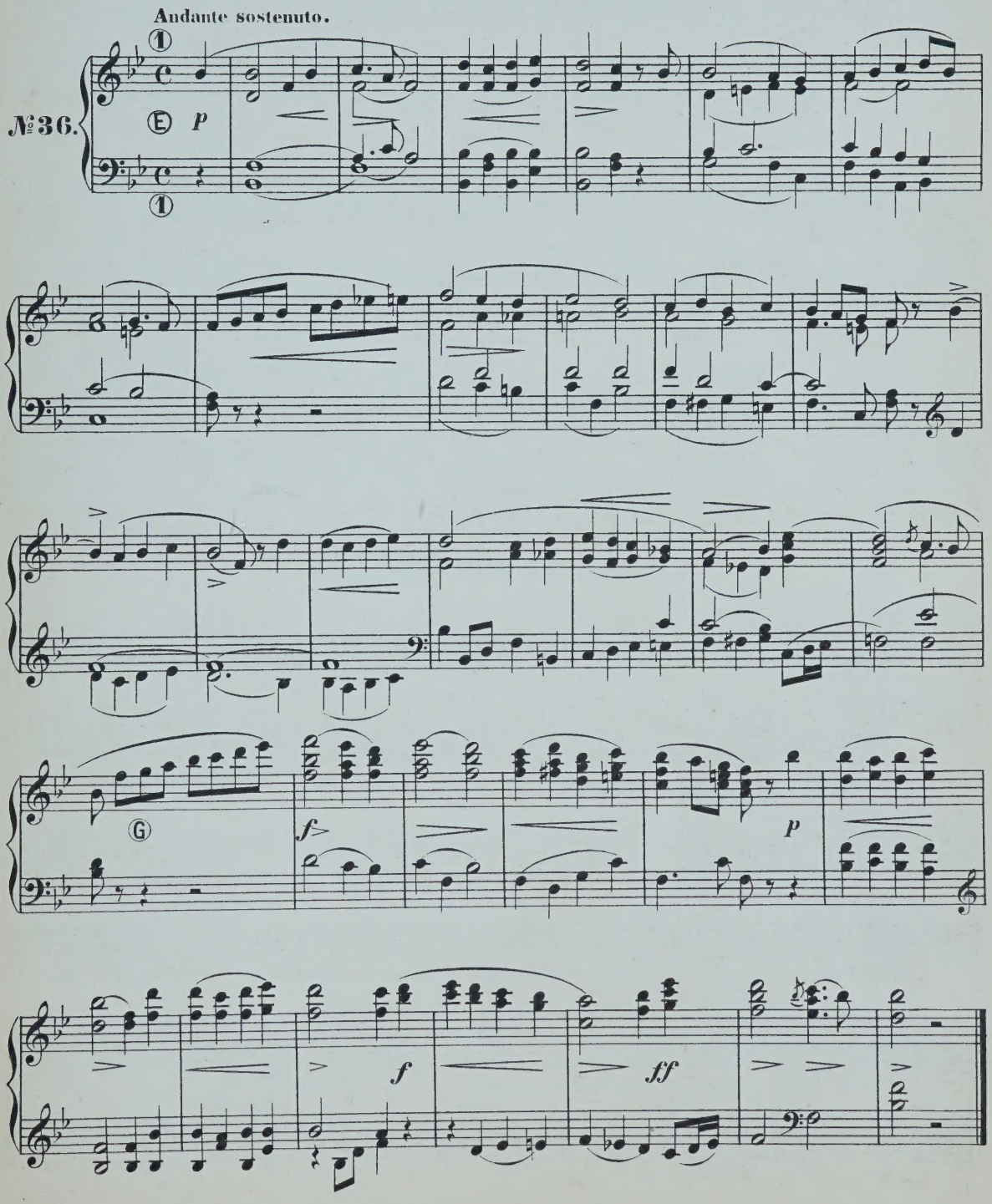


CHANSON CATALANE.



ADESTE, FIDELES.

Chant religieux.

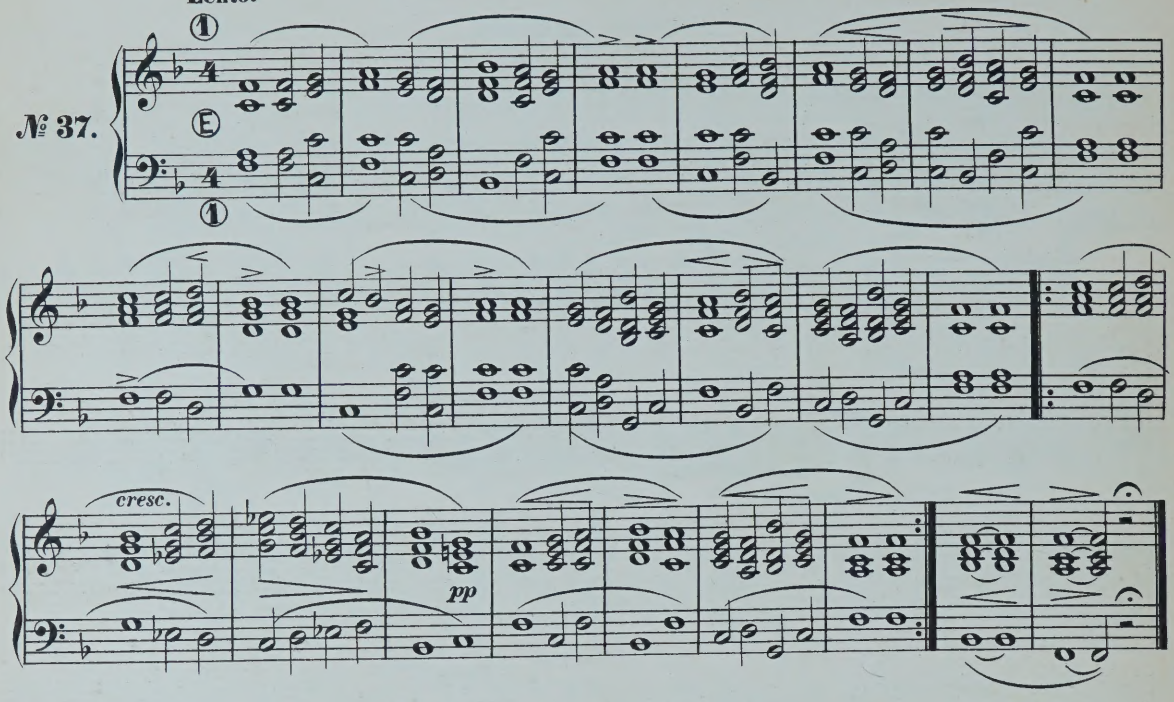


ALLA TRINITA BEATA.

Chant d'Eglise du XVIe Siècle.

Lento.

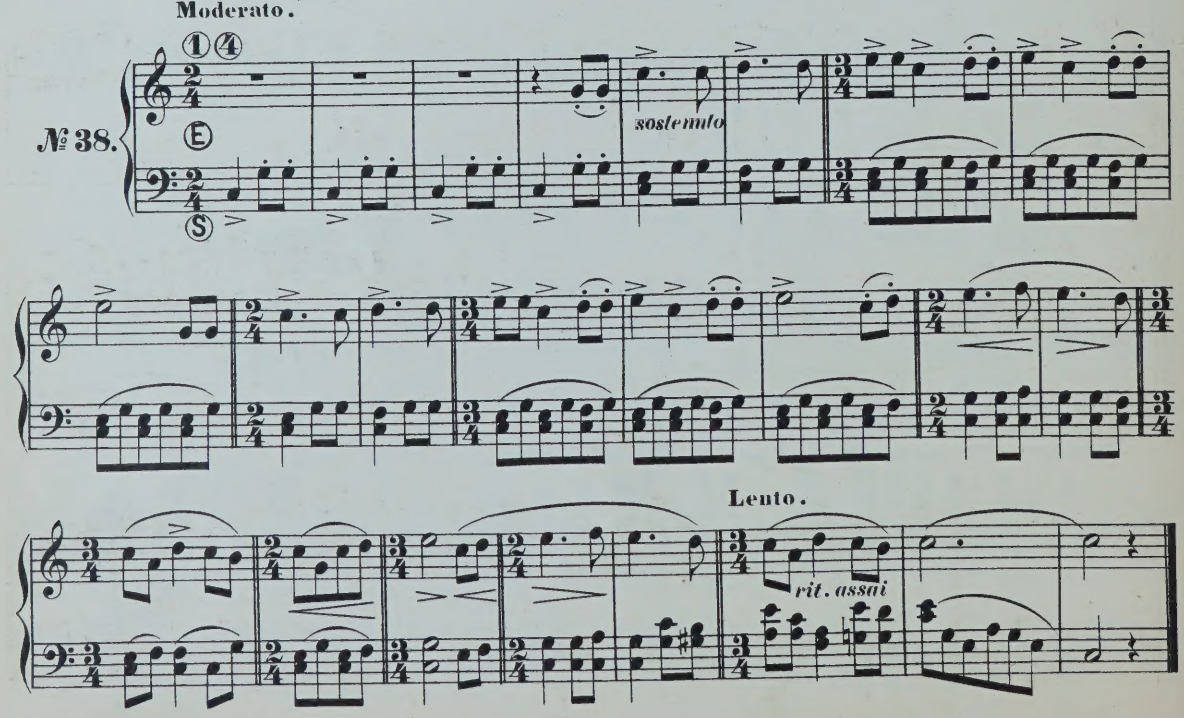
№ 37.



CHANT DU ROUSSILLON.

Moderato.

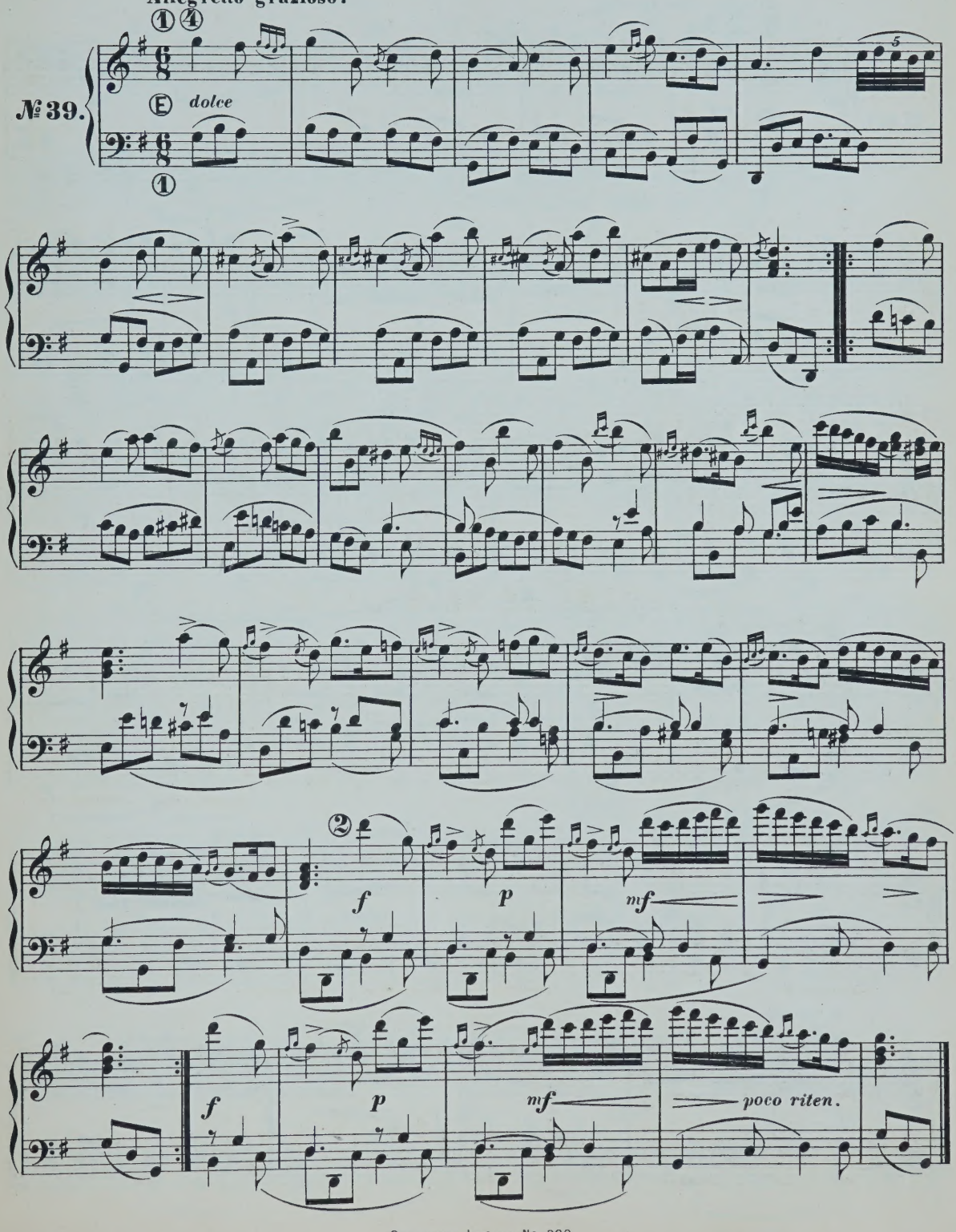
№ 38.



LA FLEURIE OU LA TENDRE NANETTE

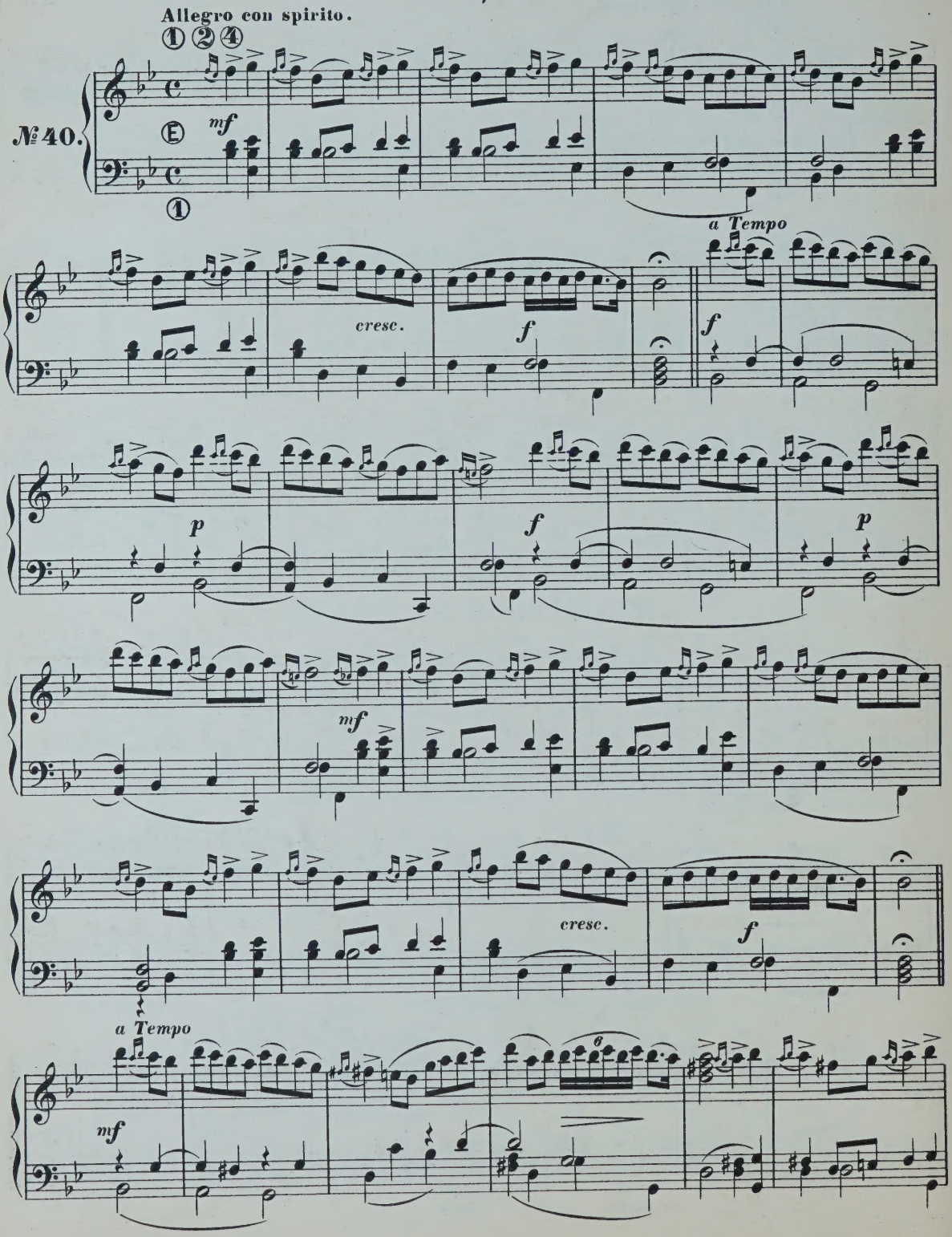
de FRANÇOIS COUPERIN.

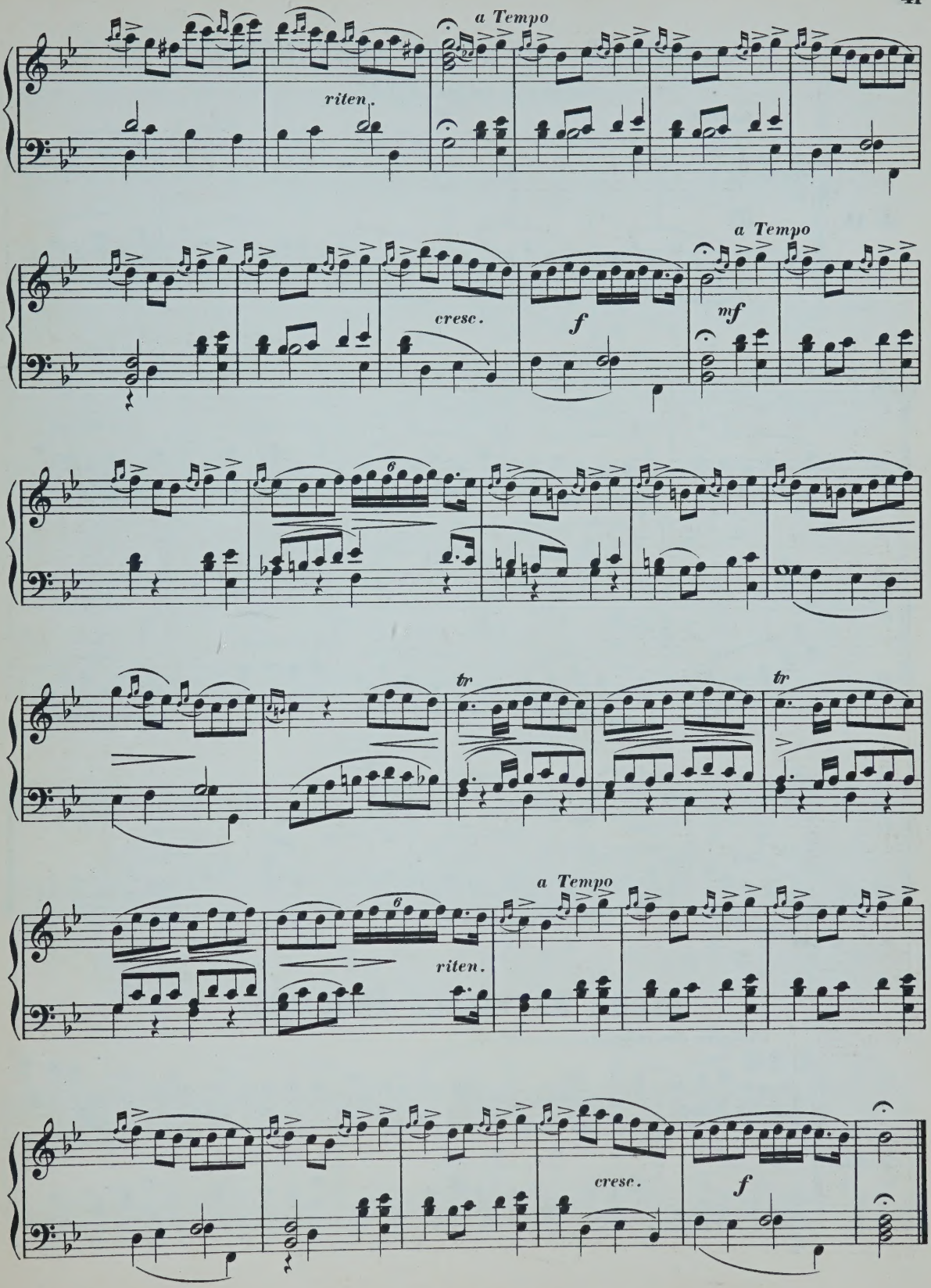
Allegretto grazioso.



LES MOISSONNEURS.

Rondeau de FRANÇOIS COUPERIN.

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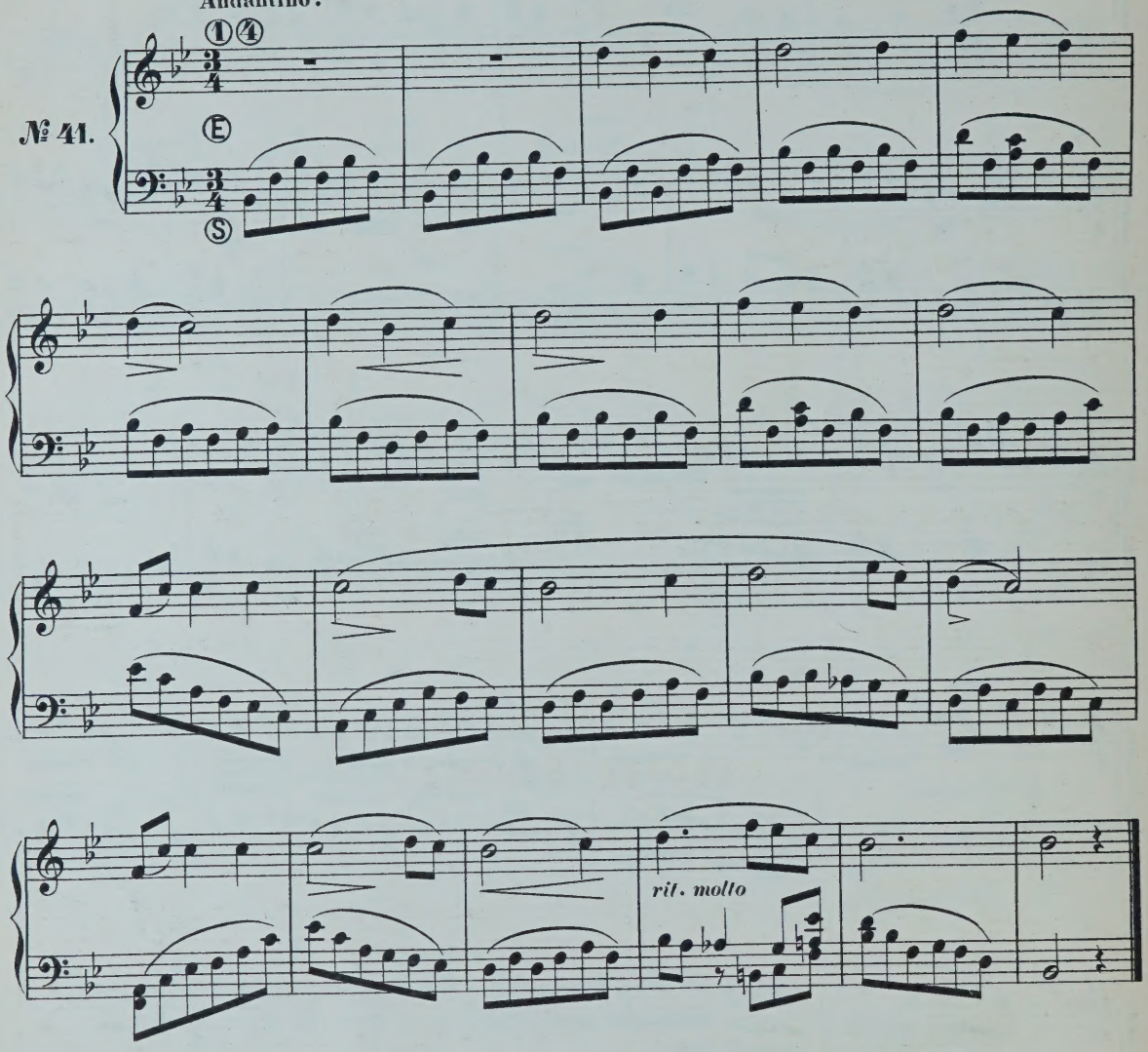
COMBIEN J'AI DOUCE SOUVENANCE.

Romance de DALAYRAC.

Andantino.

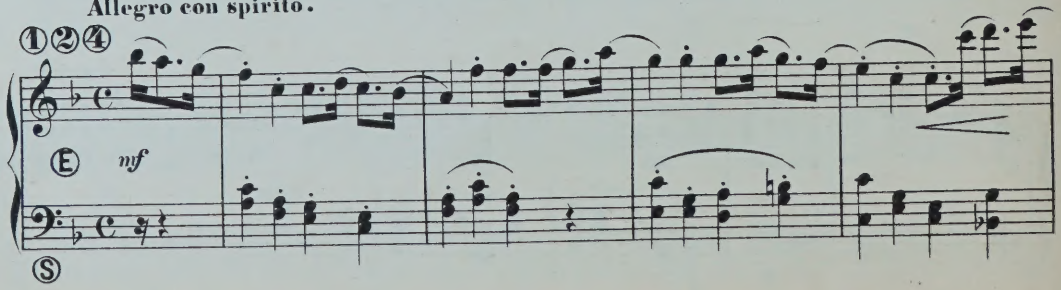
№ 41.

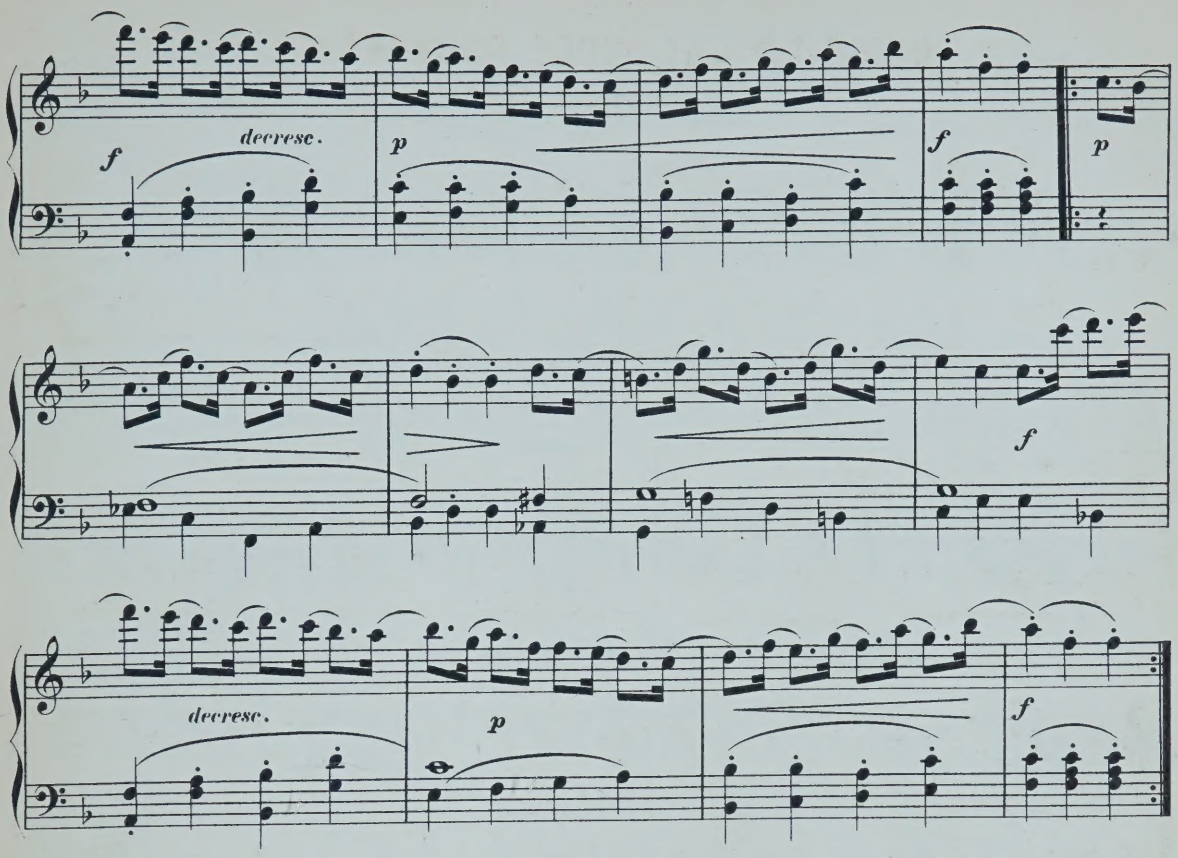


GIGUE NATIONALE ANGLAISE.

Allegro con spirito.

№ 42.



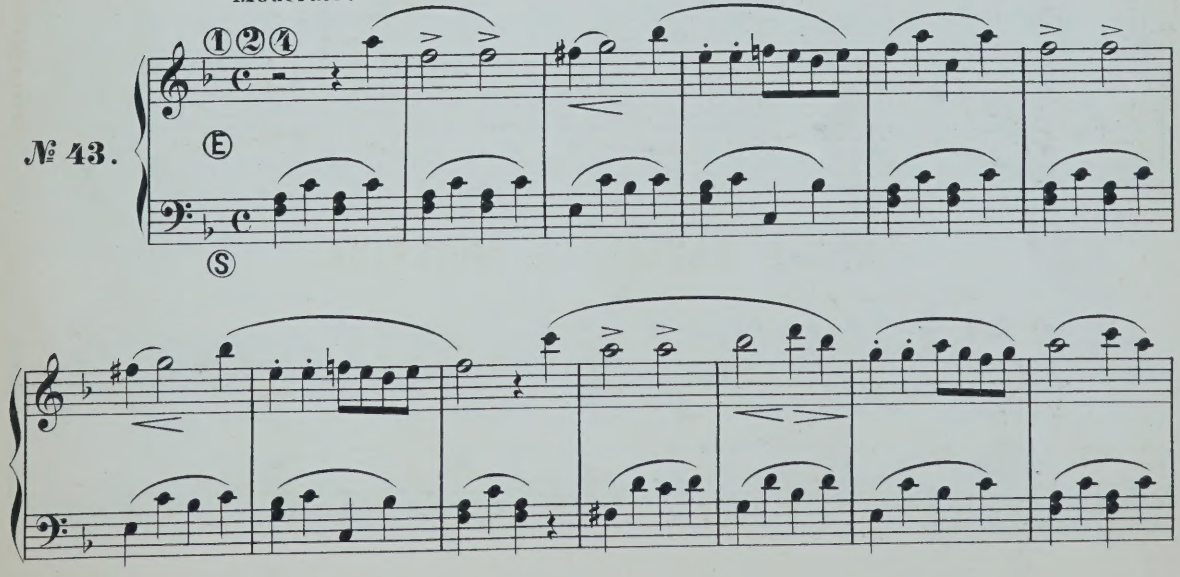


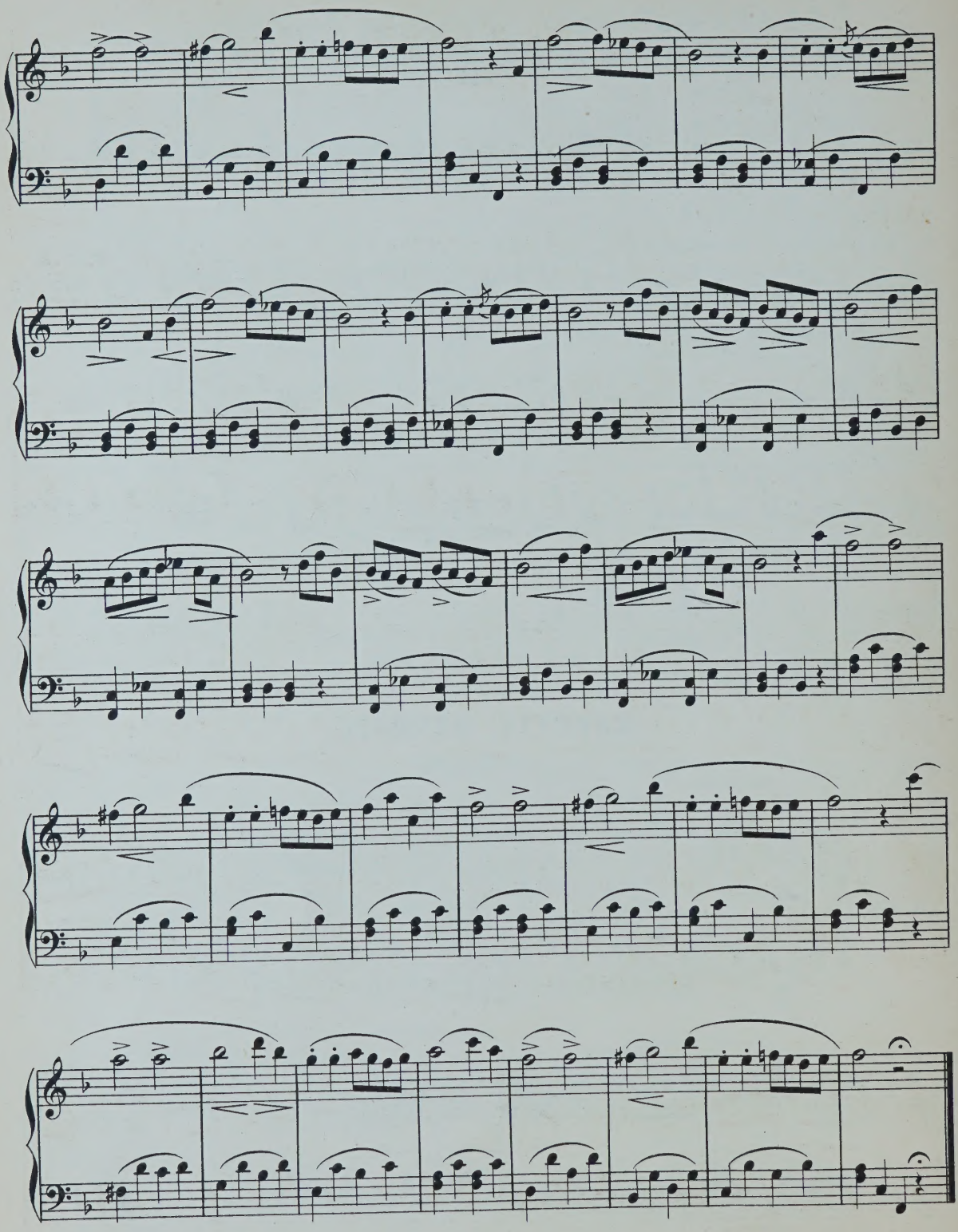
GAVOTTE D'ARMIDE

de GLUCK.

Moderato.

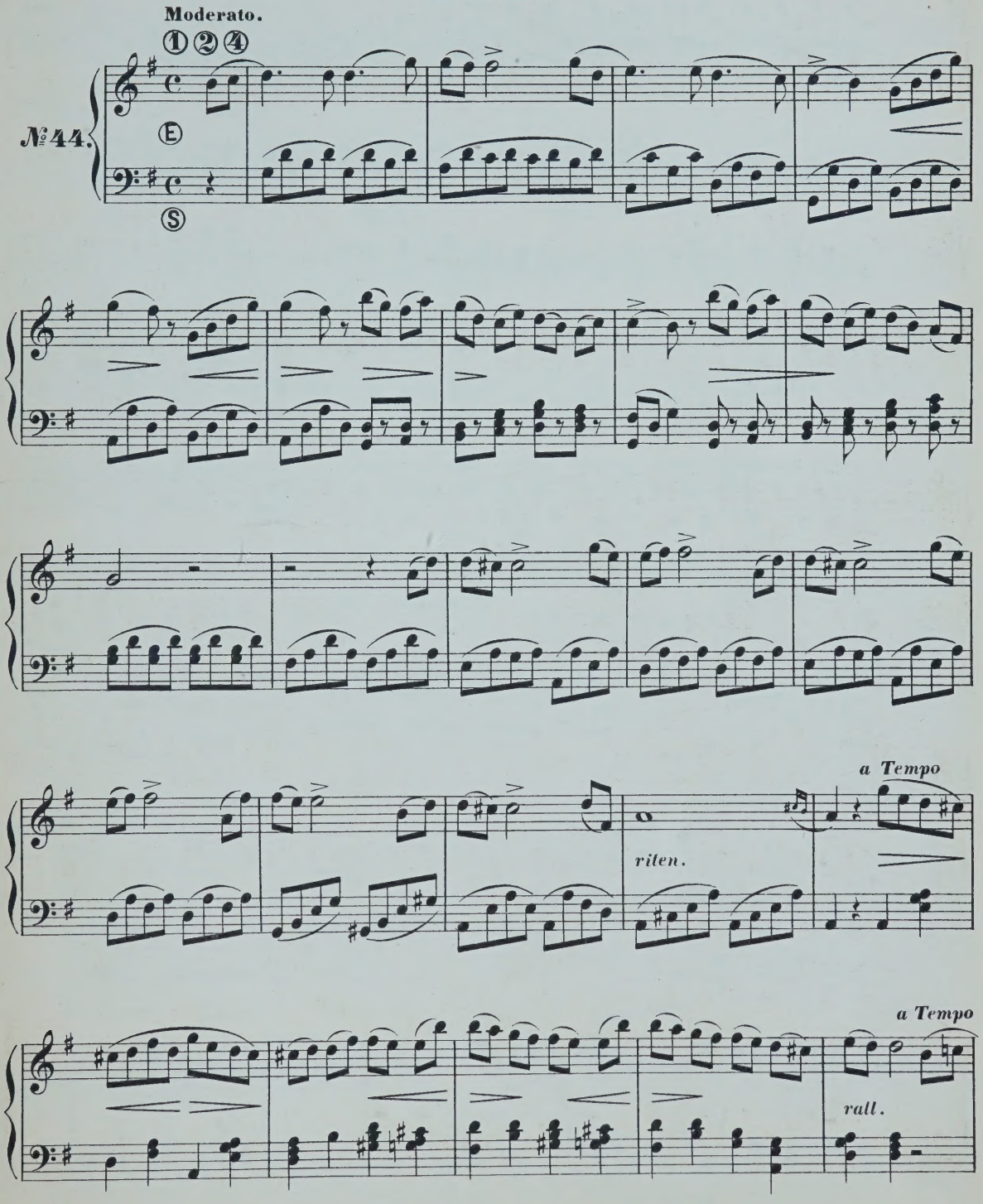
№ 43.

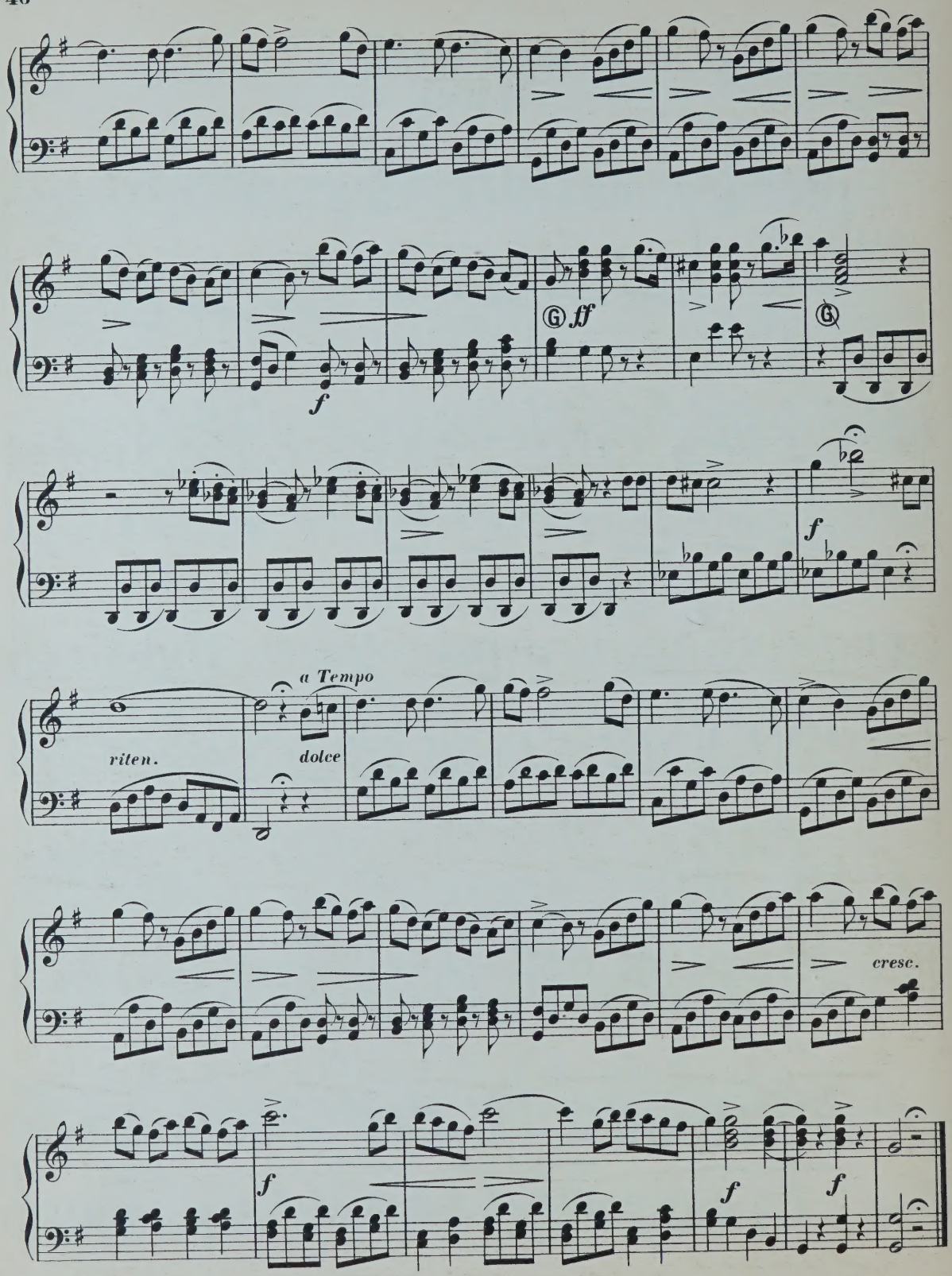




AIR D'ORPHÉE

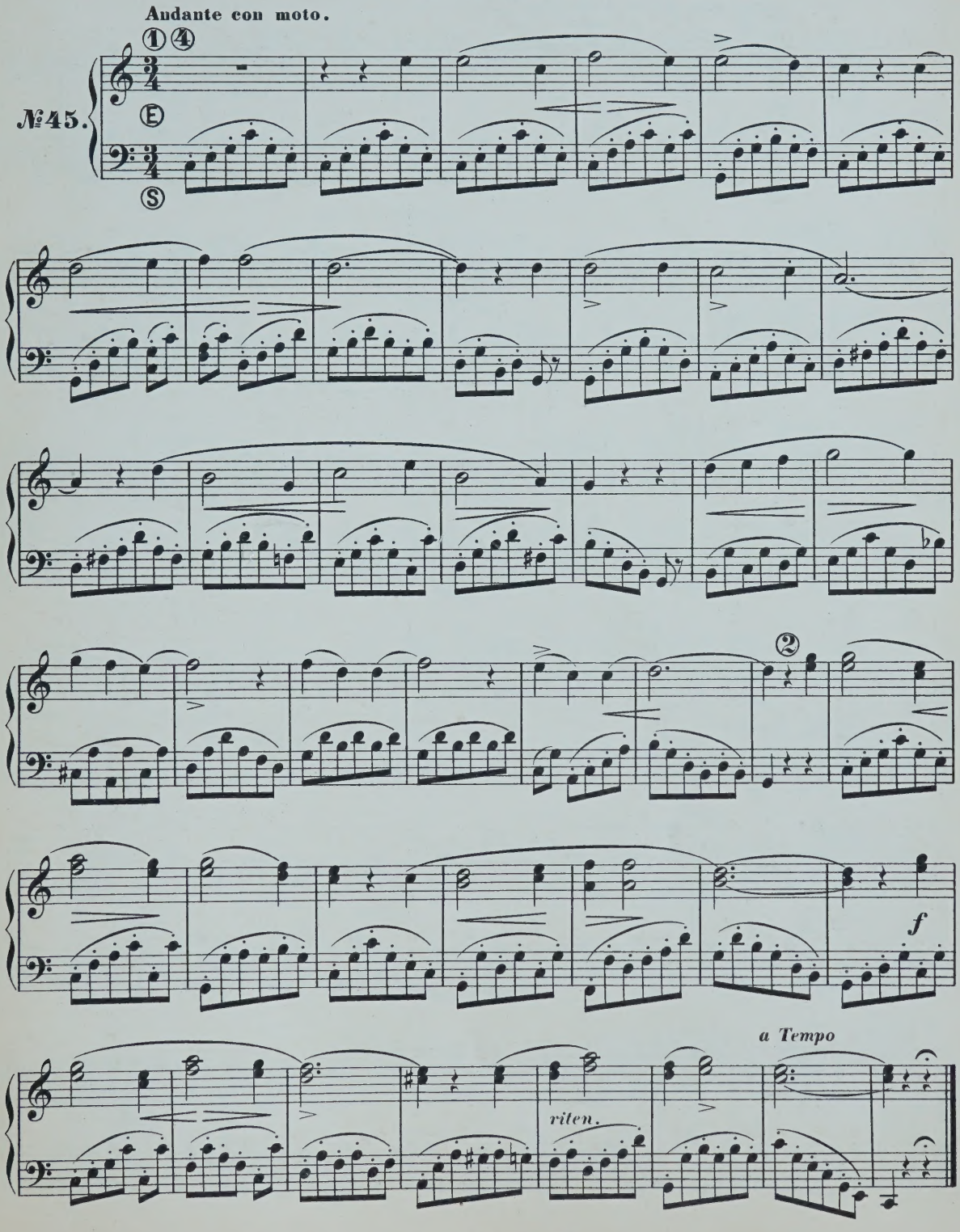
de GLUCK.




Ⓖ ff
f
f
a Tempo
riten.
dolce
cresc.
f
f
f

ROMANCE DE RICHARD CŒUR DE LION

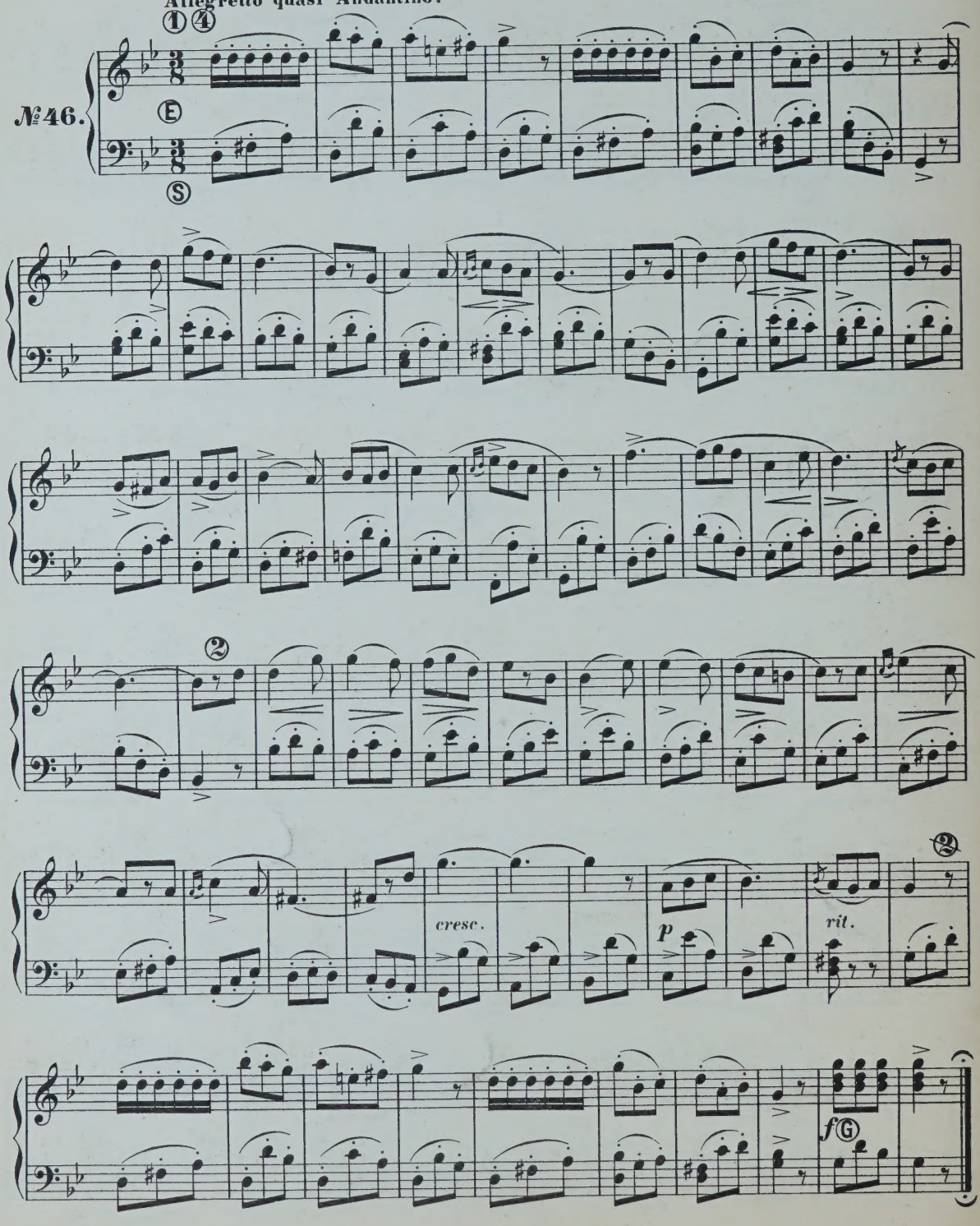
de GRÉTRY.



SÉRÉNADE DE L' AMANT JALOUX

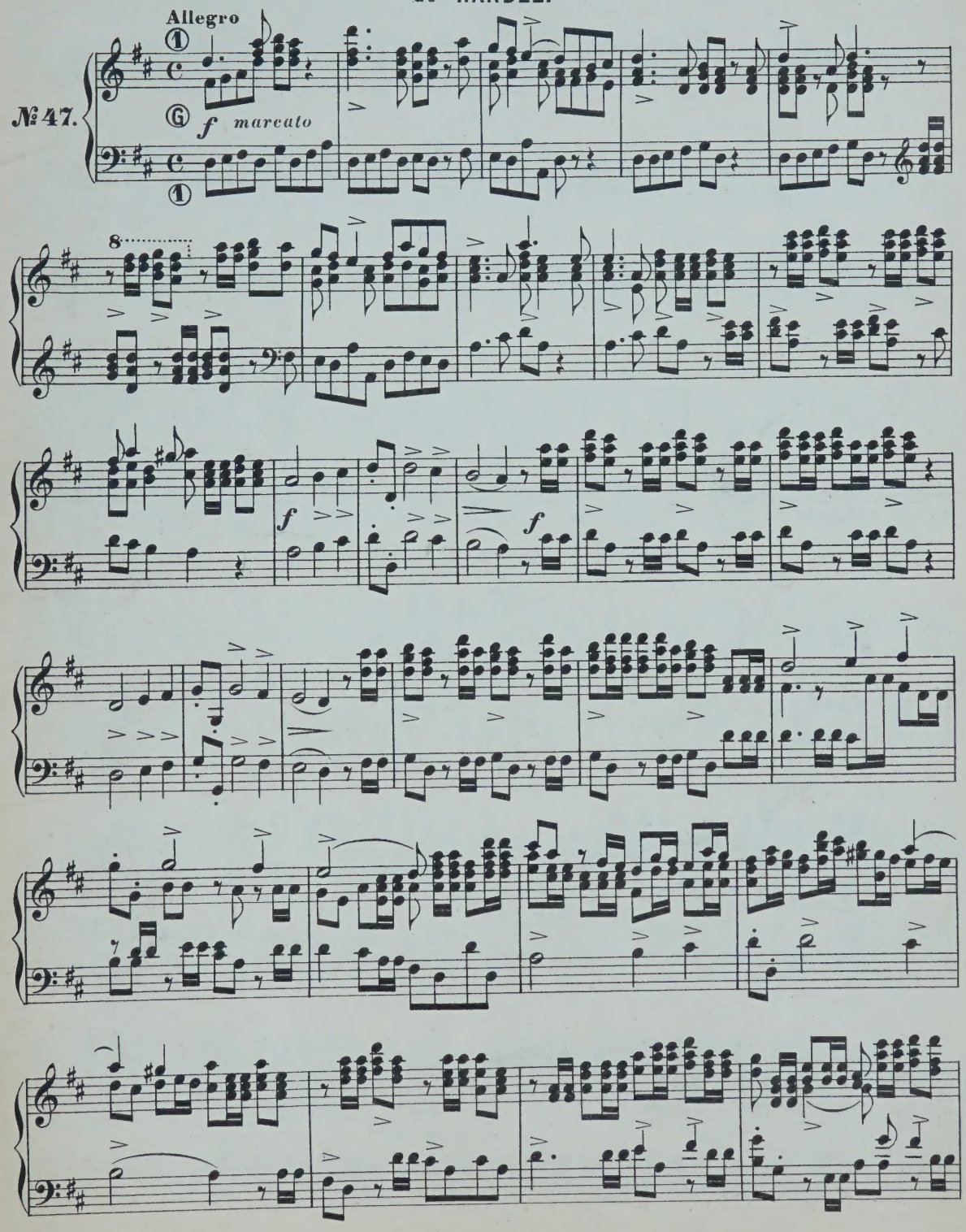
de GRÉTRY.

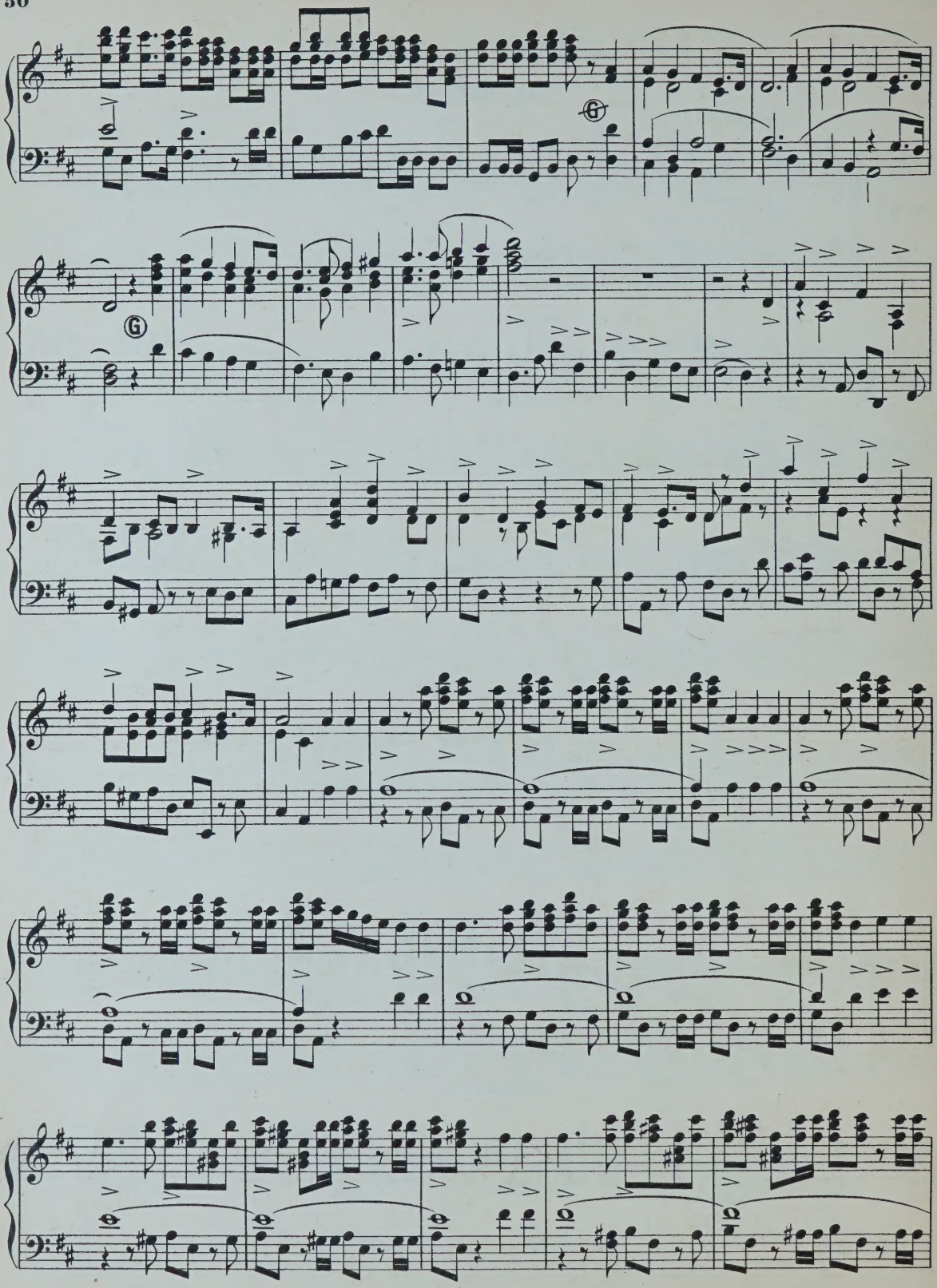
Allegretto quasi Andantino.

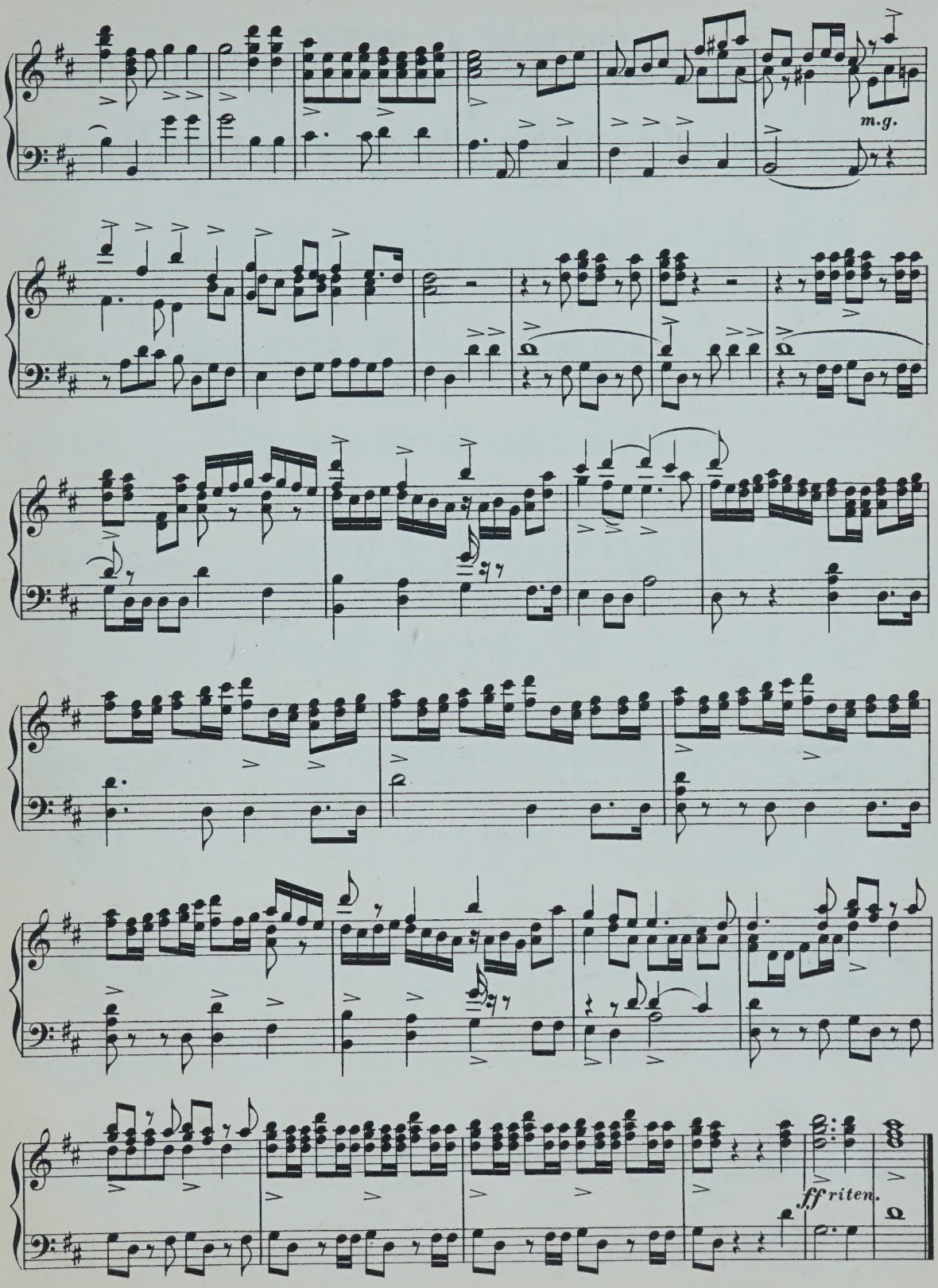


ALLÉLUIA DU MESSIE

de HÄNDEL.





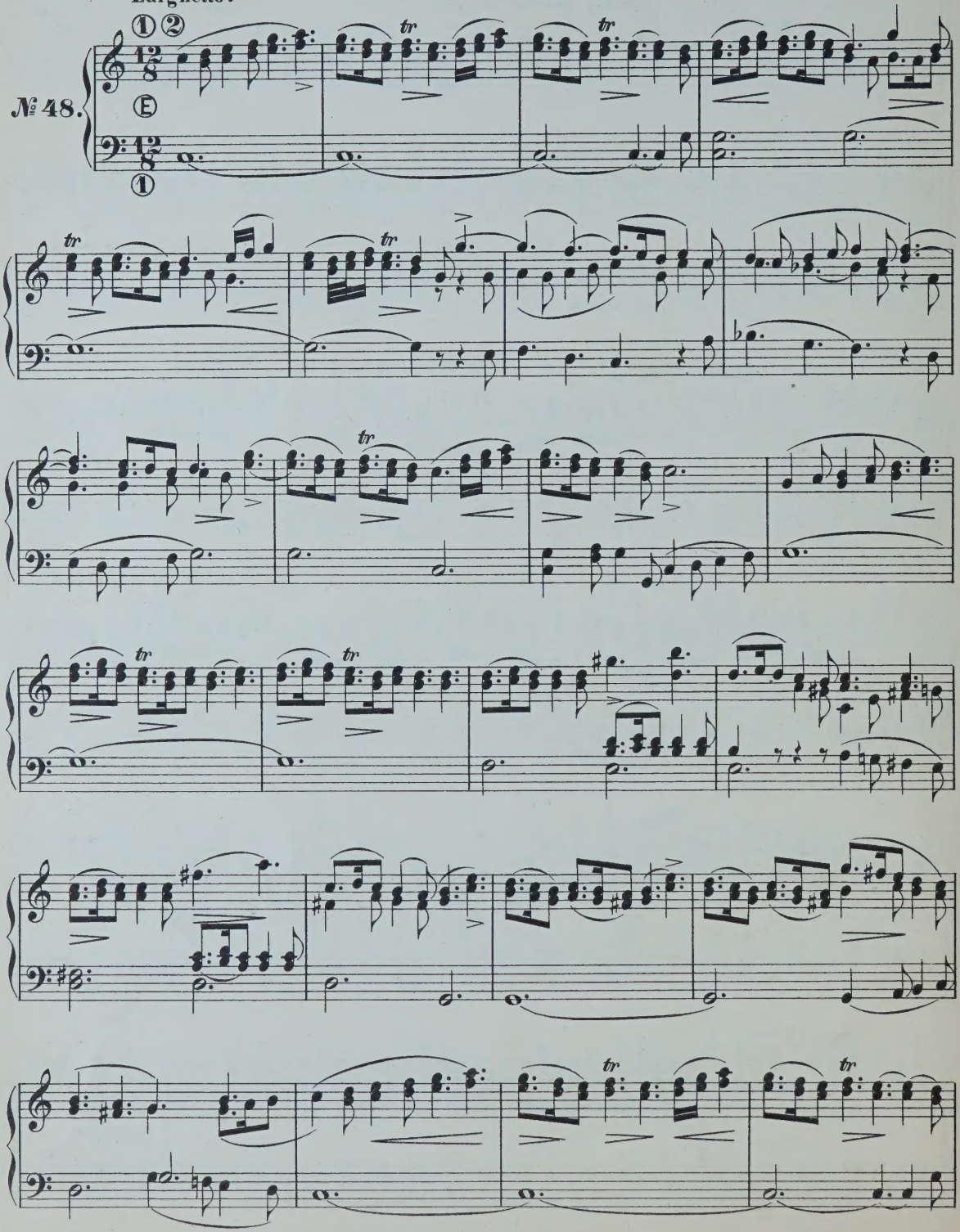

m.g.
ff riten.

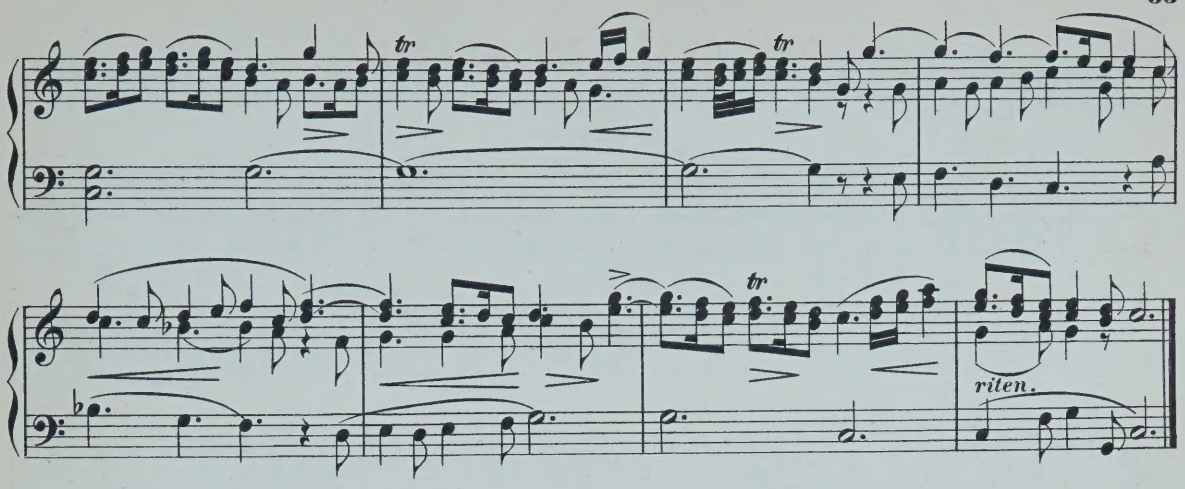
PASTORALE DU MESSIE

de HÄNDEL.

Larghetto.

№ 48.



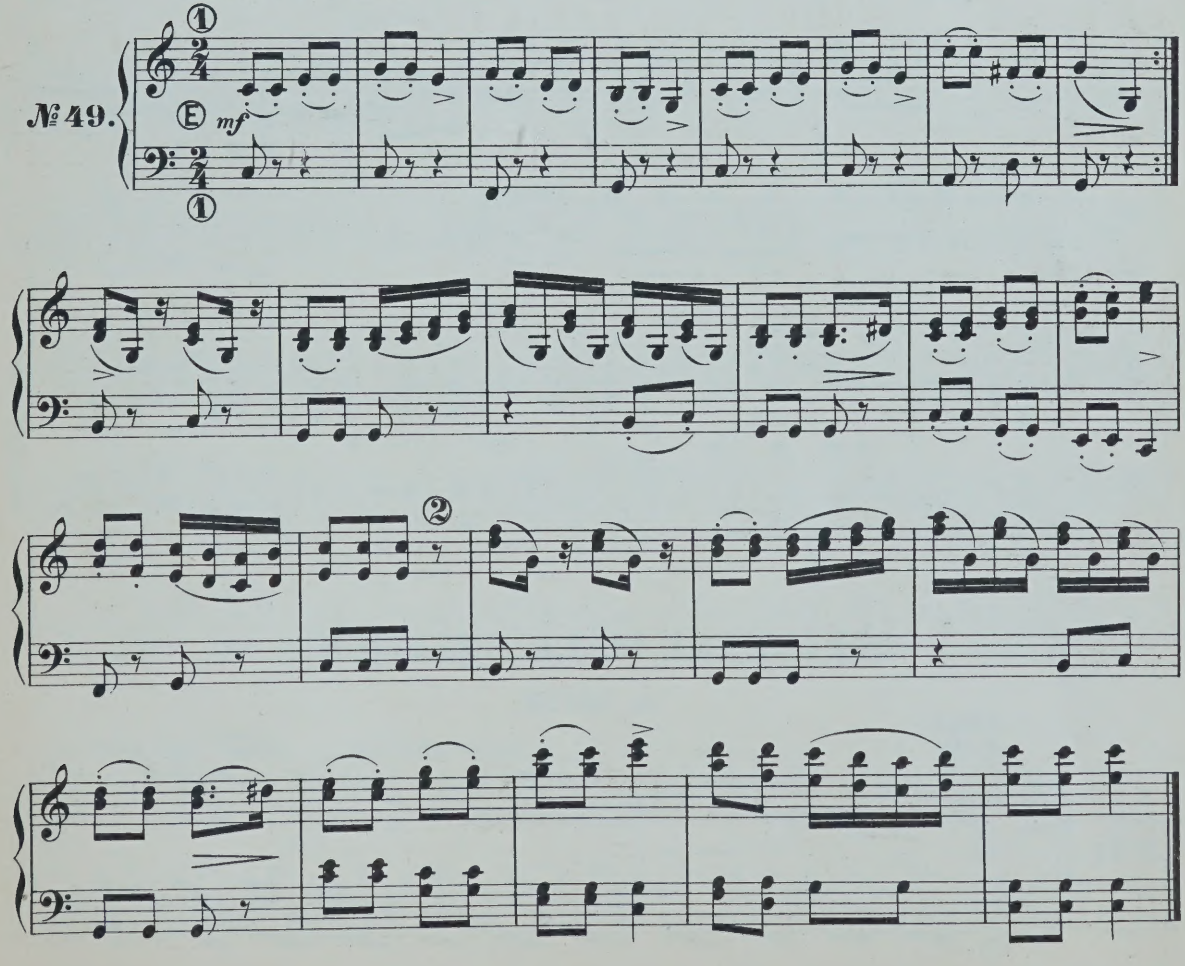


ANDANTE DE LA IIIE SYMPHONIE

de HAYDN.

Andante con moto.

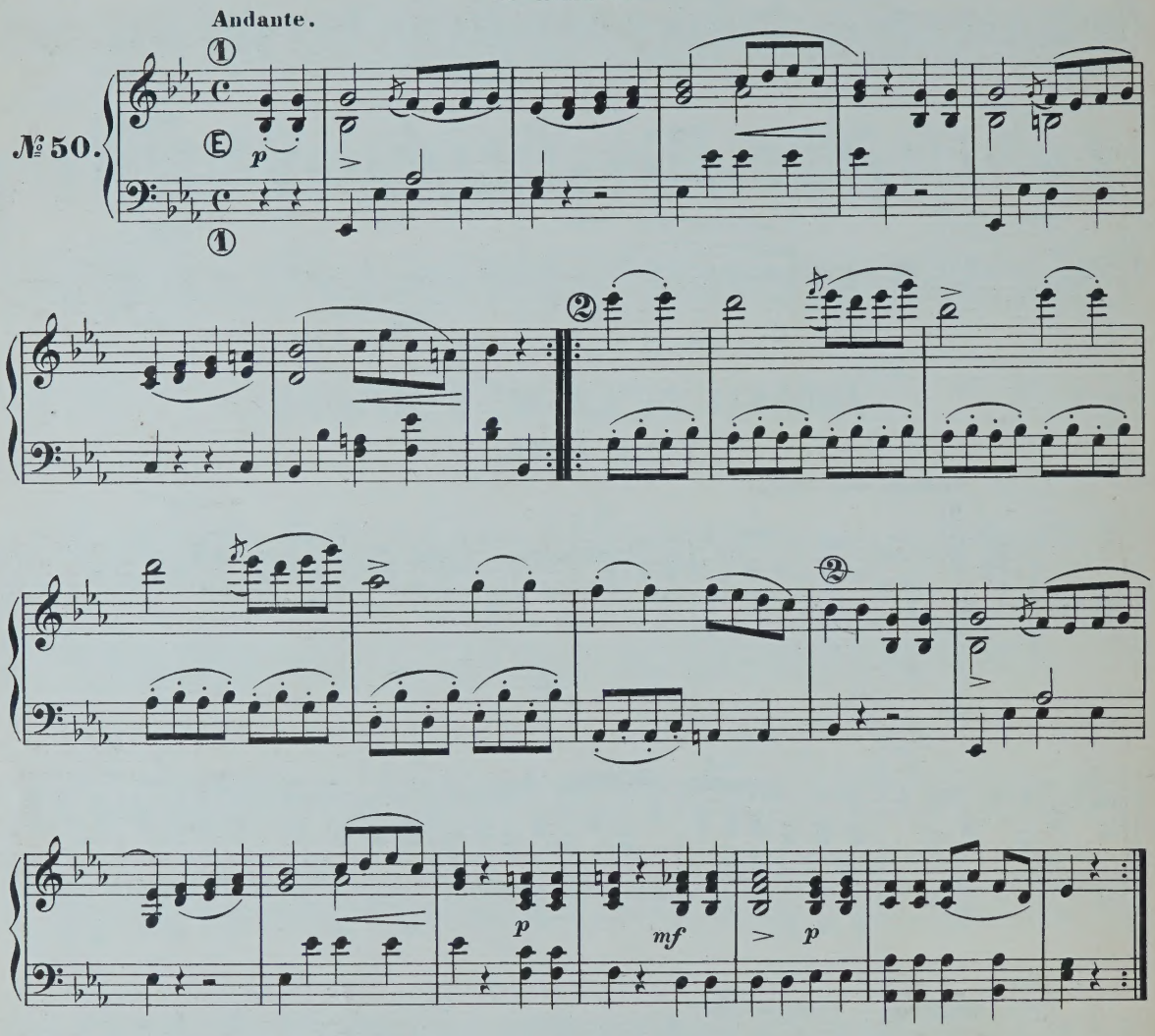
№ 49.



ANDANTE DE LA SYMPHONIE „LA REINE DE FRANCE“

de HAYDN.

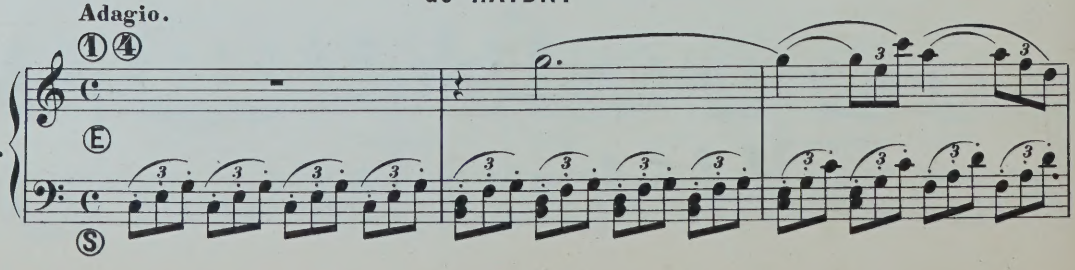
№ 50.

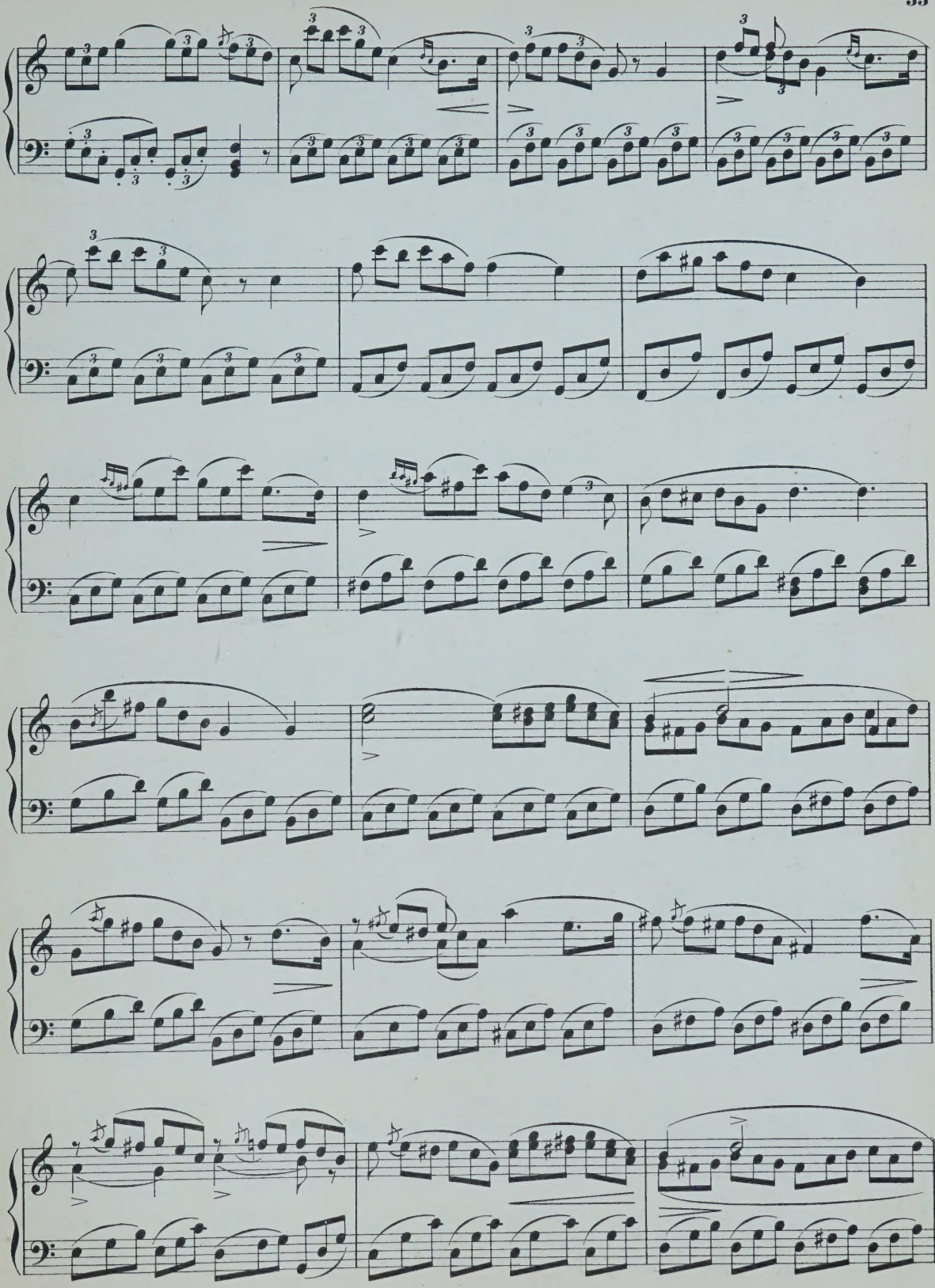


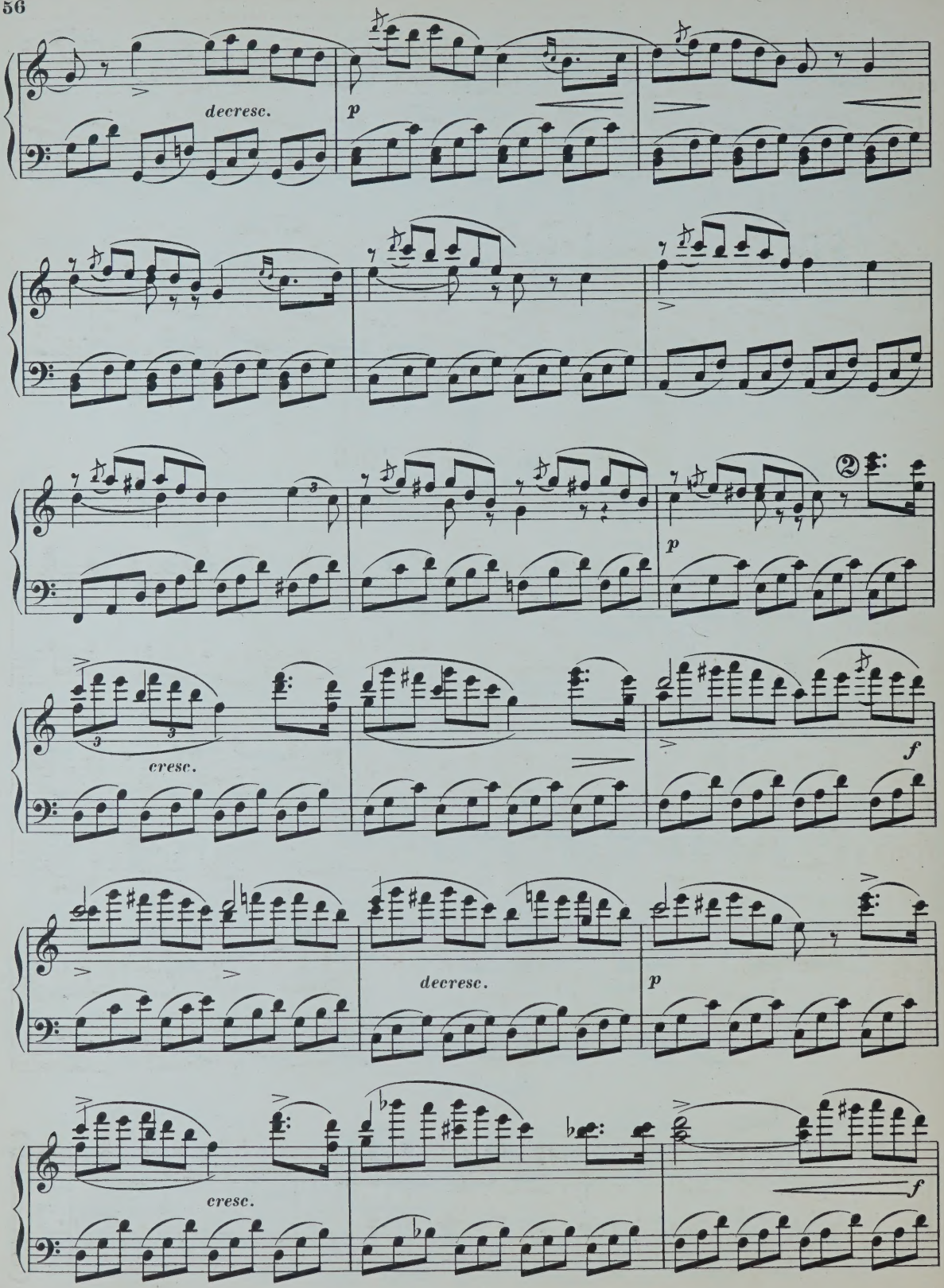
FRAGMENT DE LA CRÉATION

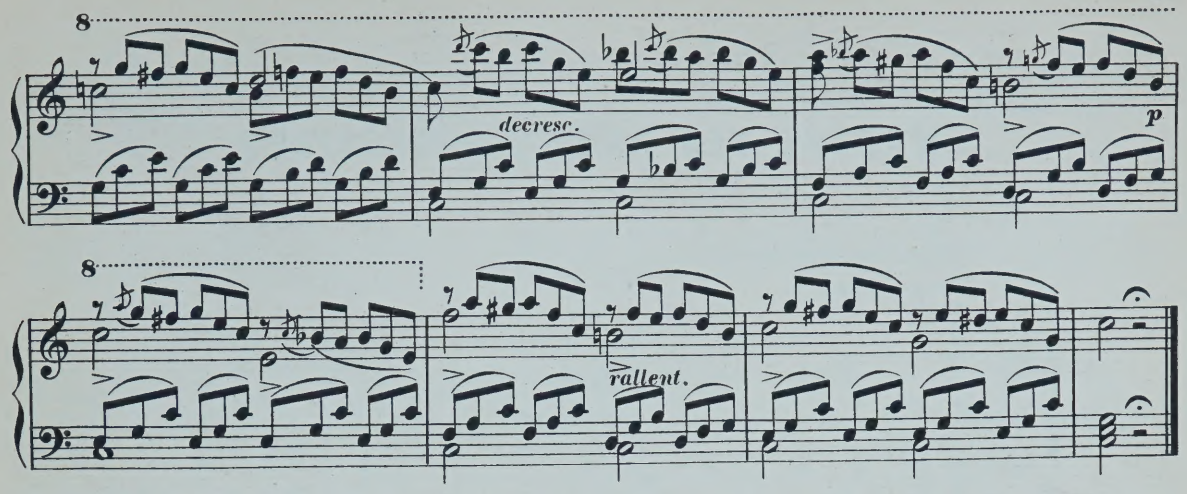
de HAYDN.

№ 51.



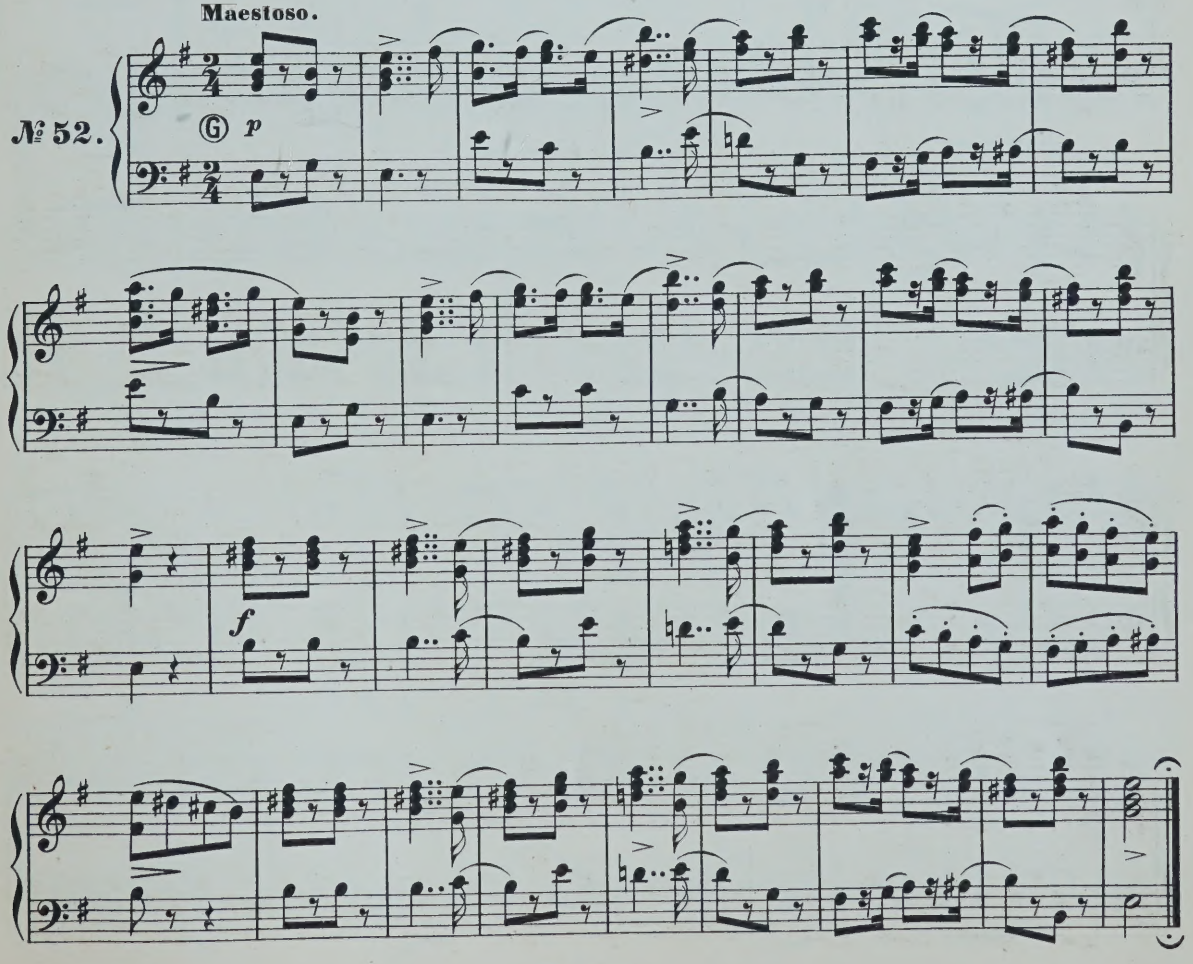



decresc.
p
p
cresc.
f
decresc.
p
cresc.
f



MARCHE DES ROIS.

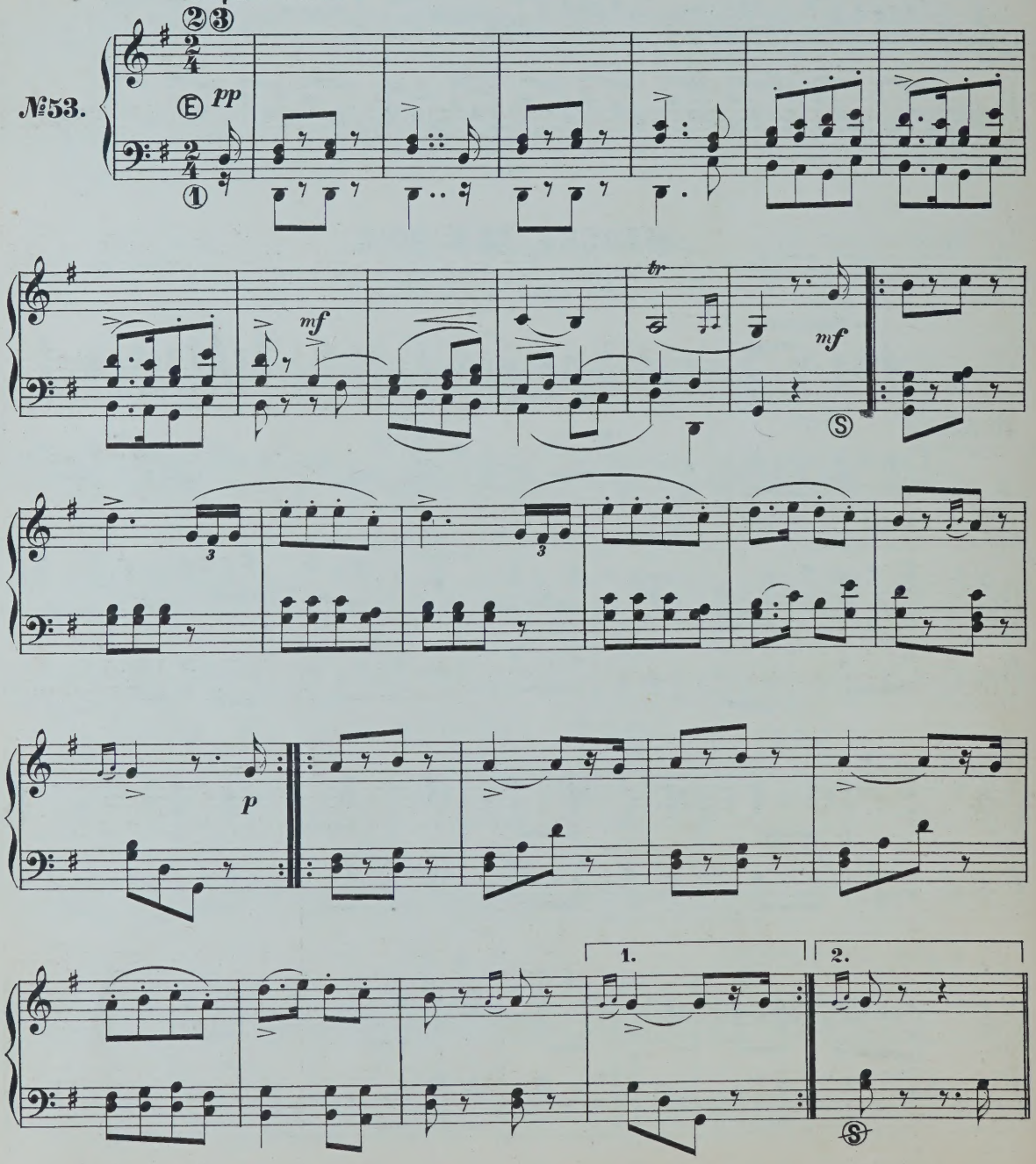
Attribuée à LULLY.

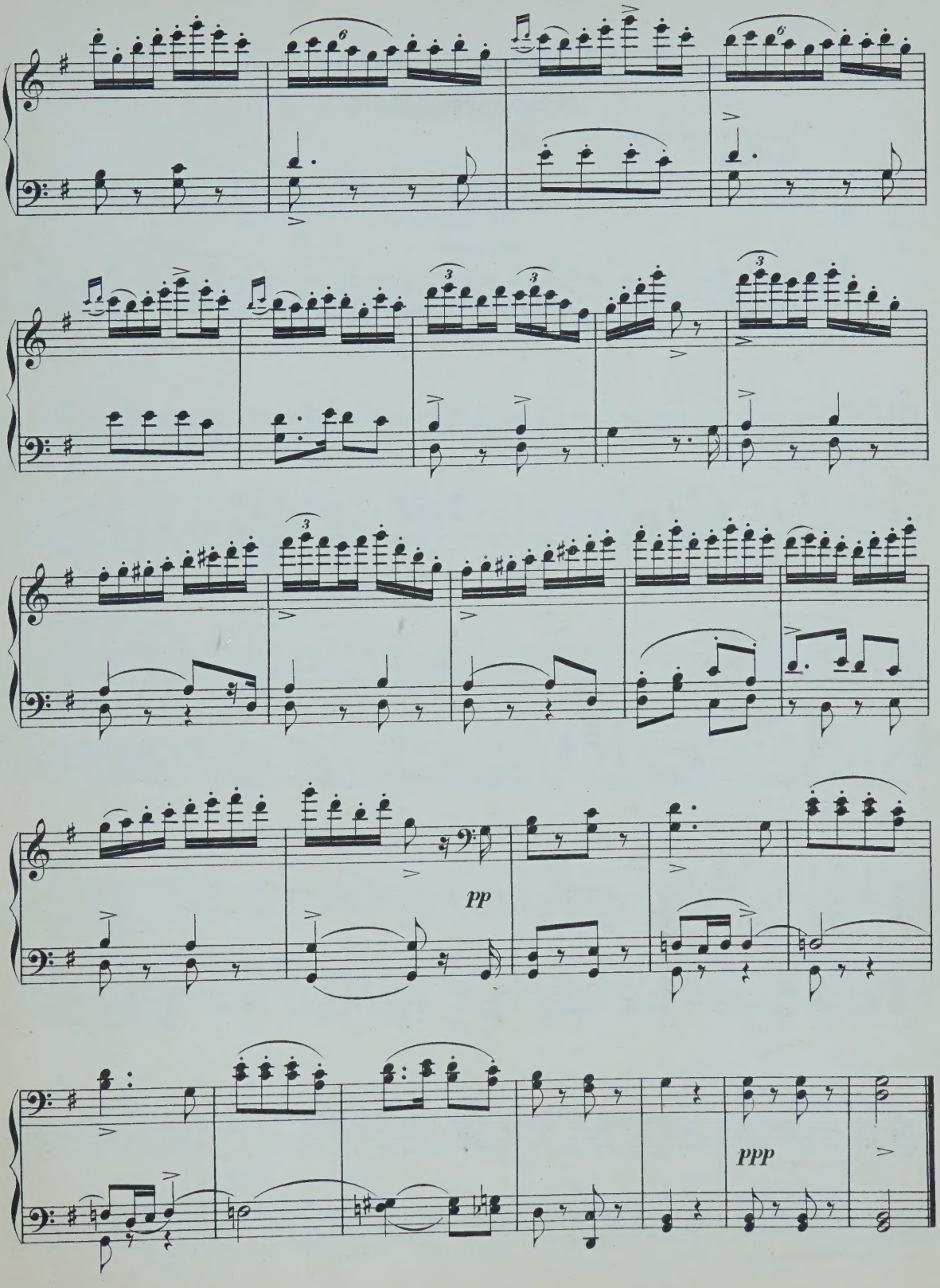


MARCHE DES GARDES FRANÇAISES.

Allegretto molto moderato.
Tempo di marcia.

№53.

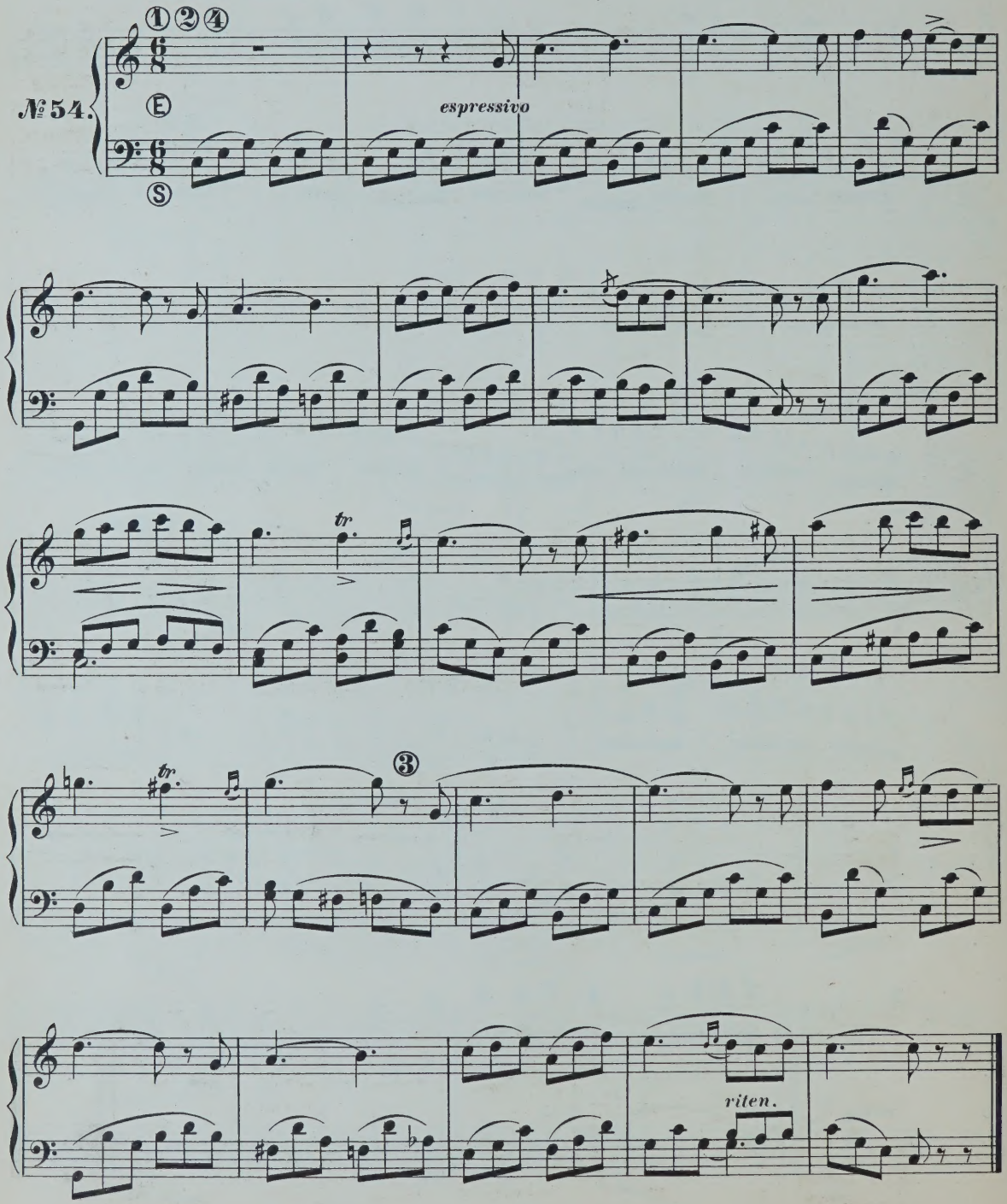



pp
ppp

PLAISIR D'AMOUR.

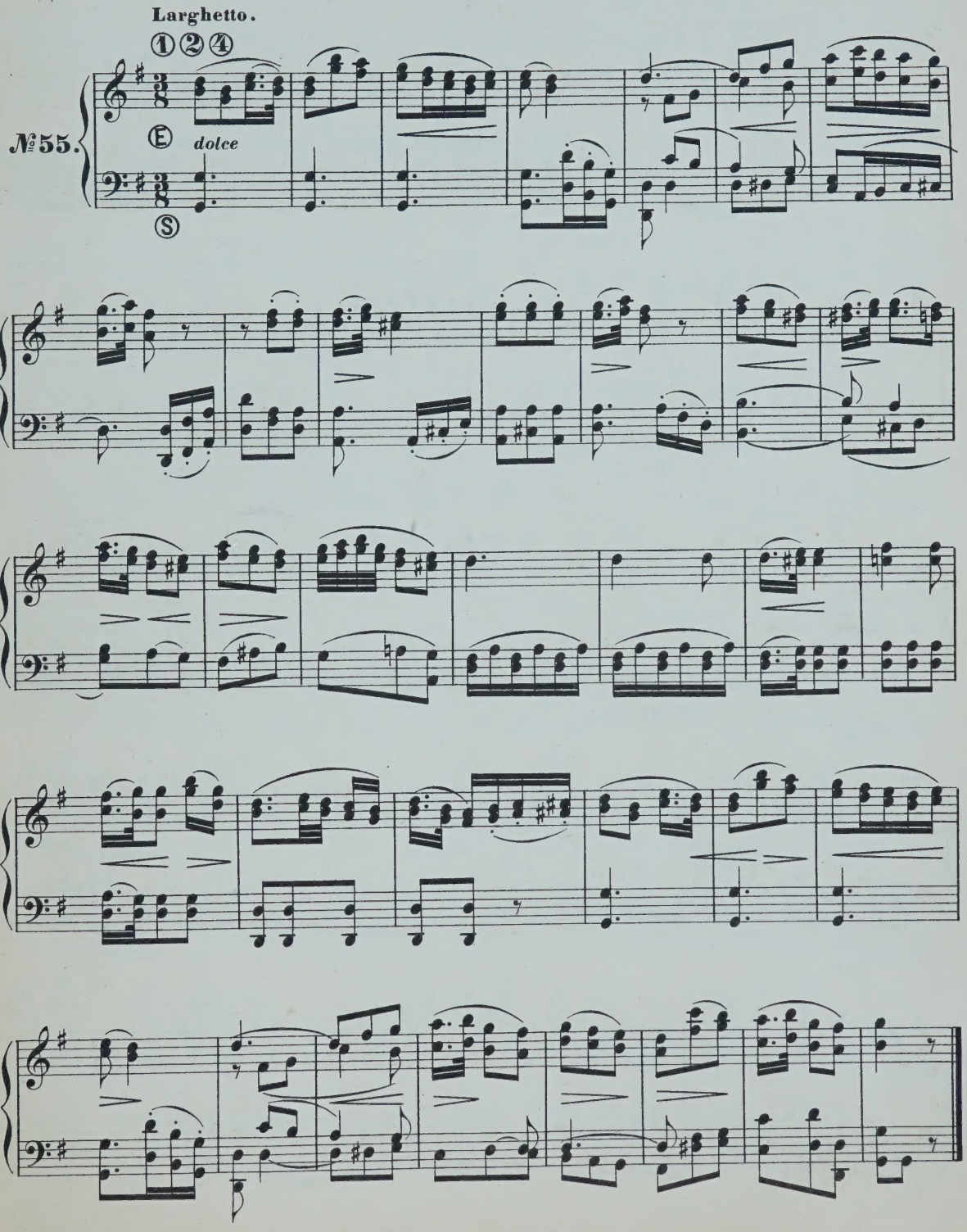
Romance de MARTINI.

Andante con moto.



CHŒUR DE COSI FAN TUTTE

de MOZART.

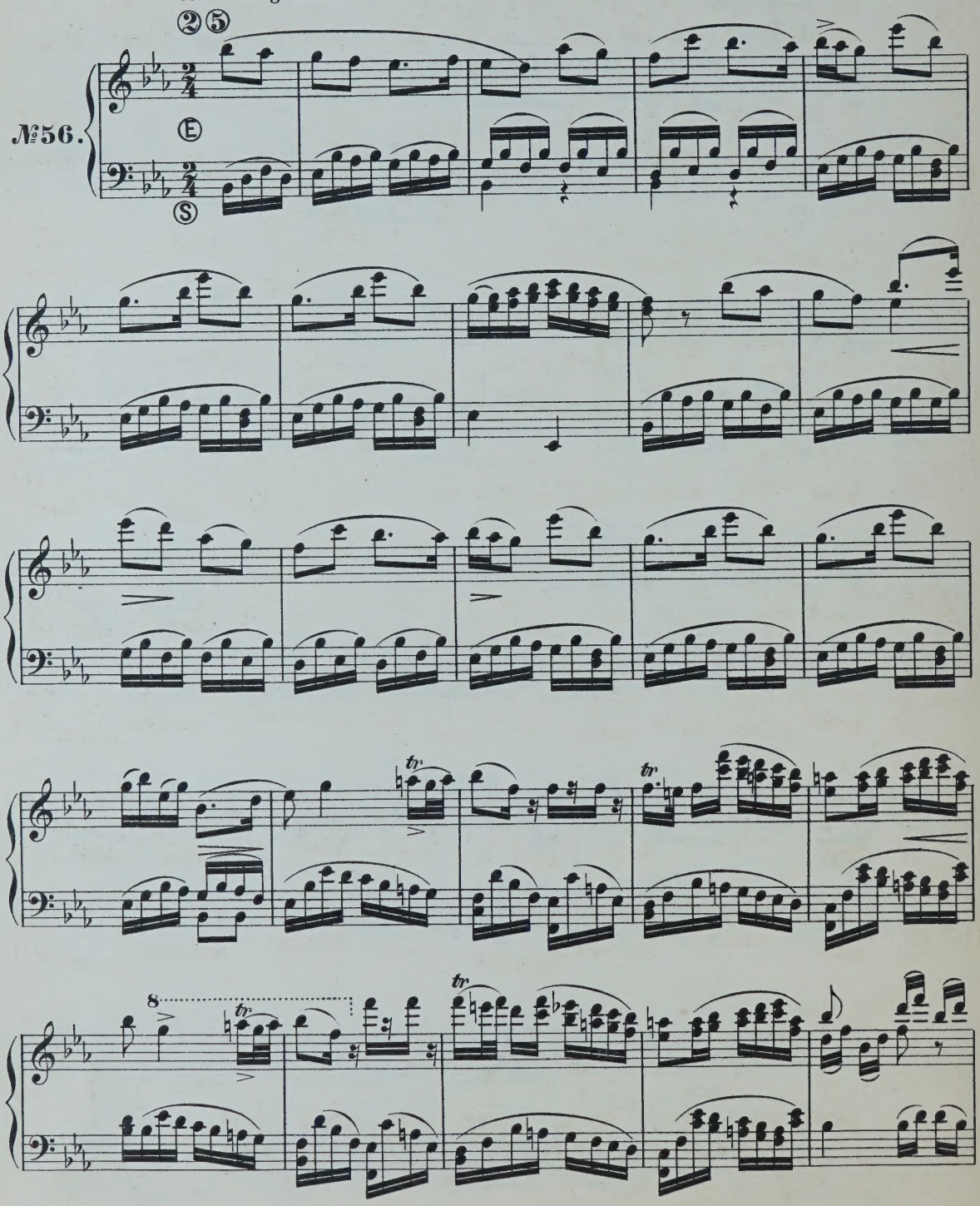


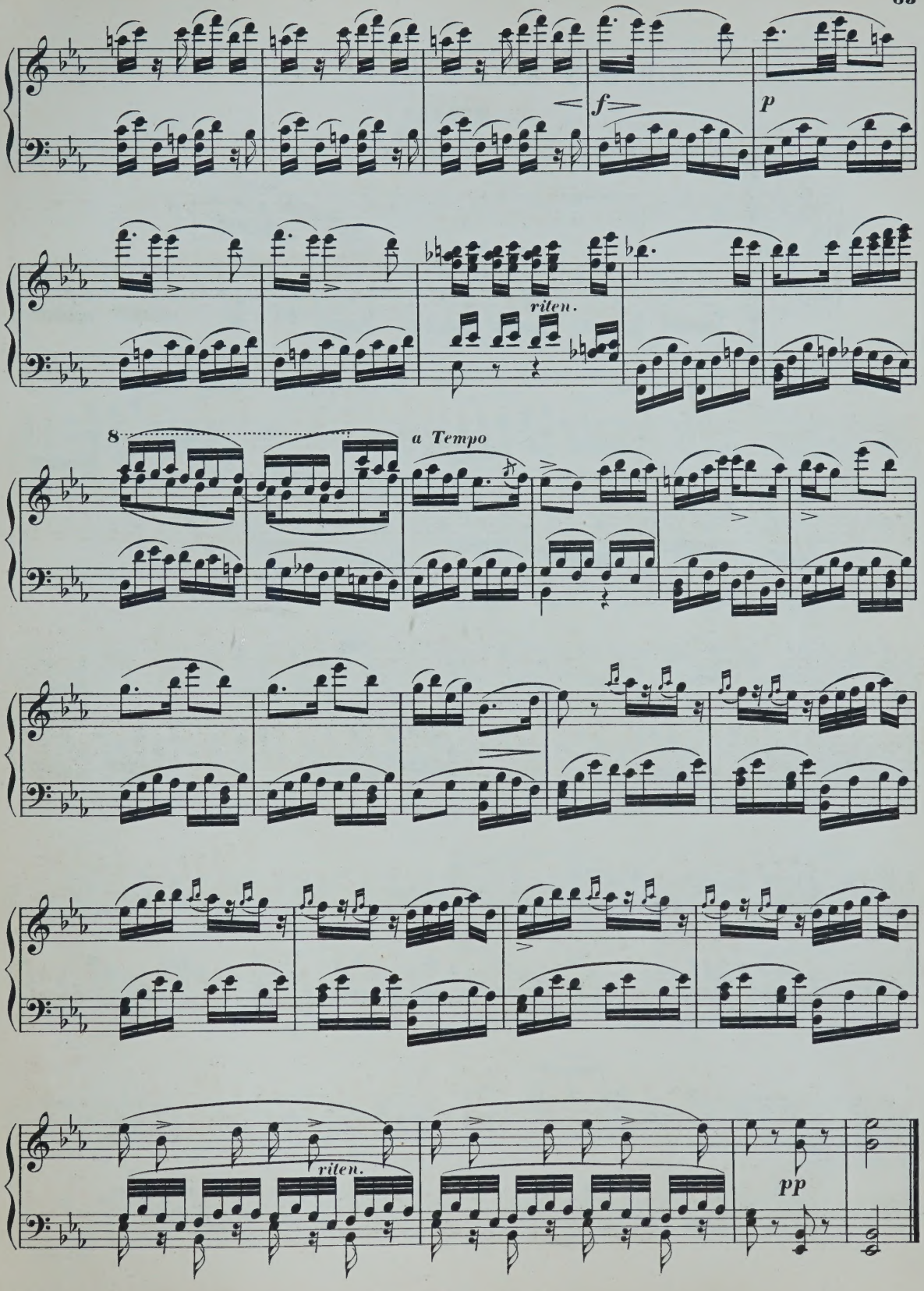
AIR DE DON JUAN

de MOZART.

Andante grazioso.

№56.

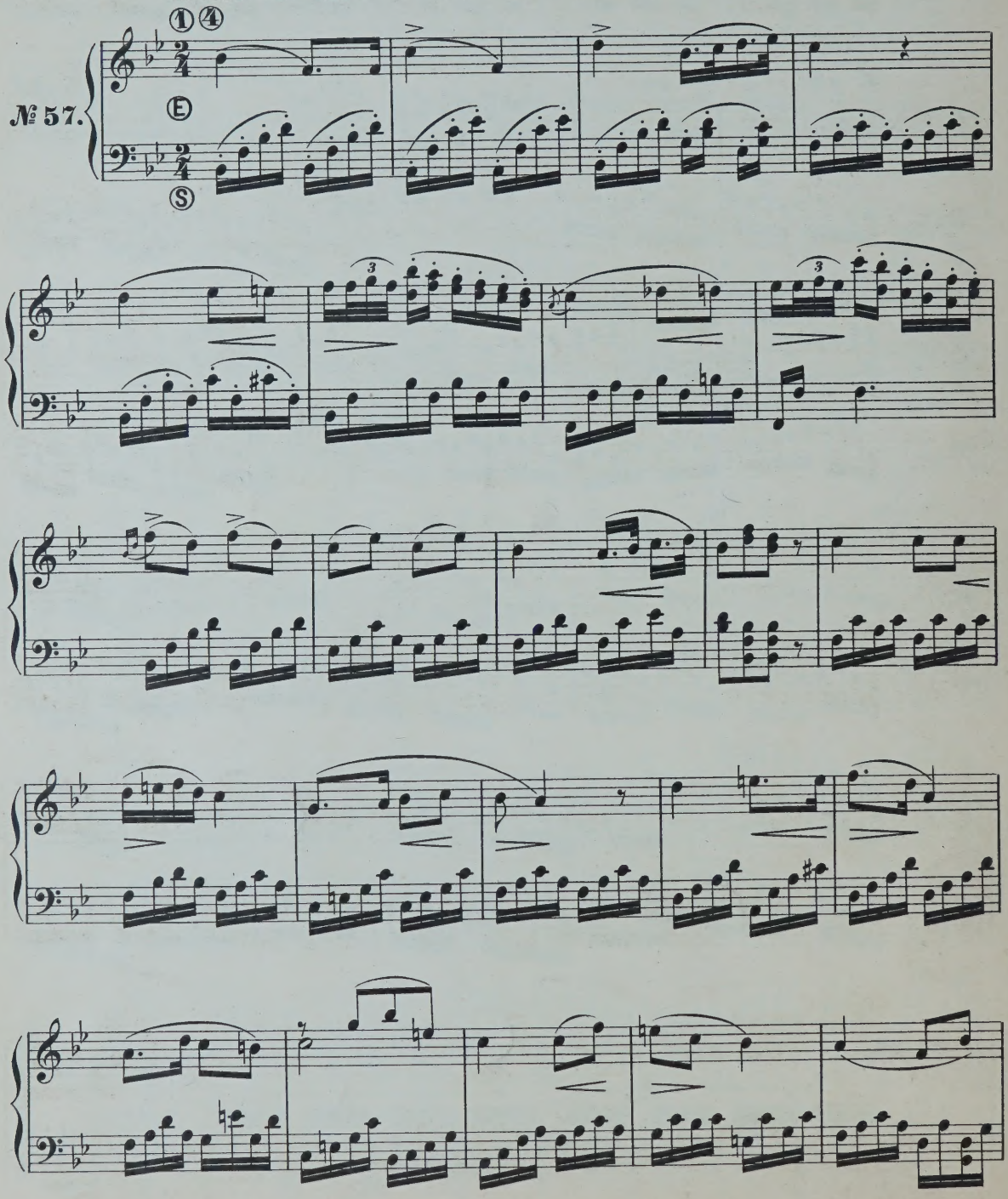


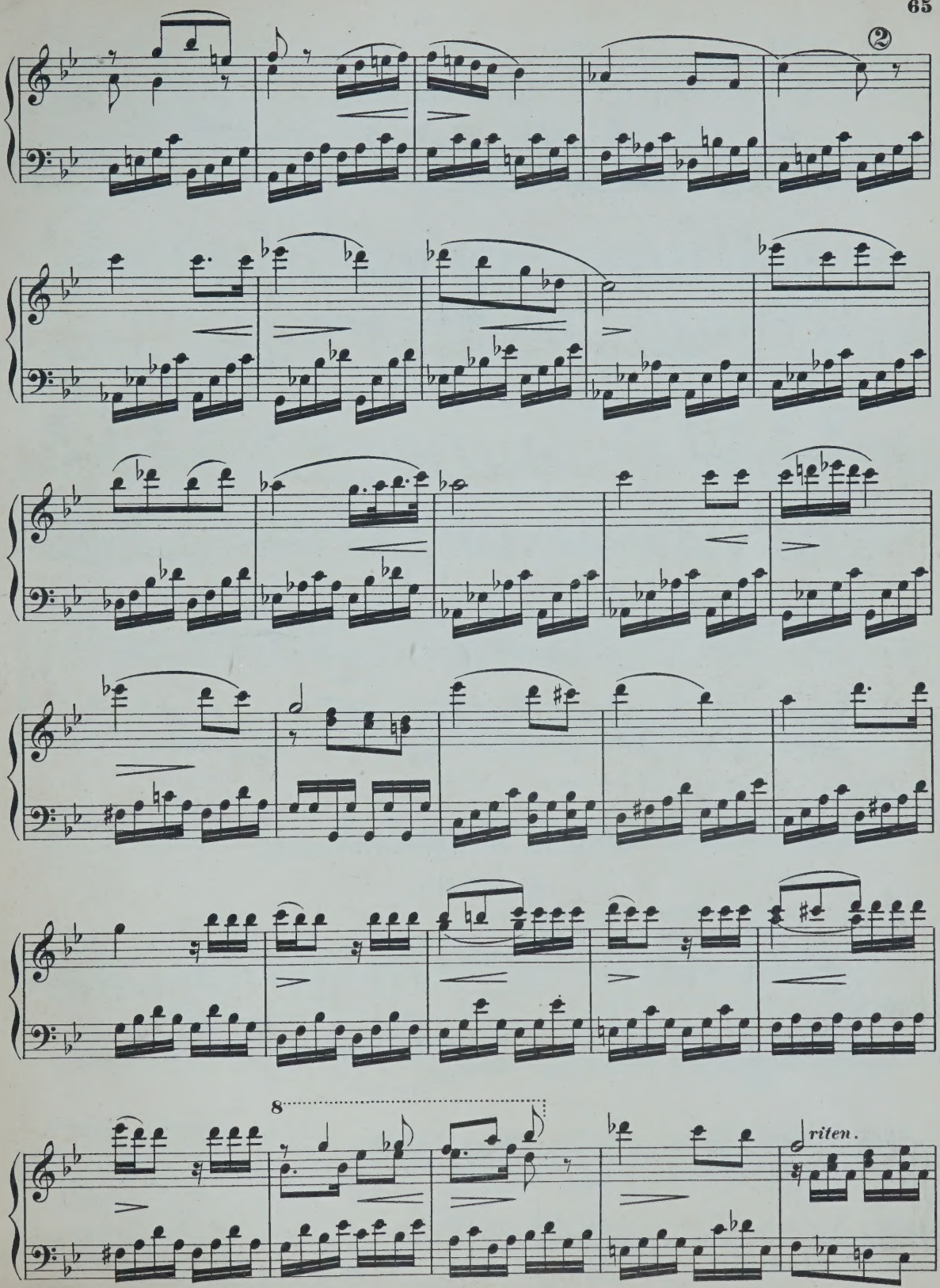

f
p
riten.
8
a Tempo
riten.
pp

AIR DES NOCES DE FIGARO

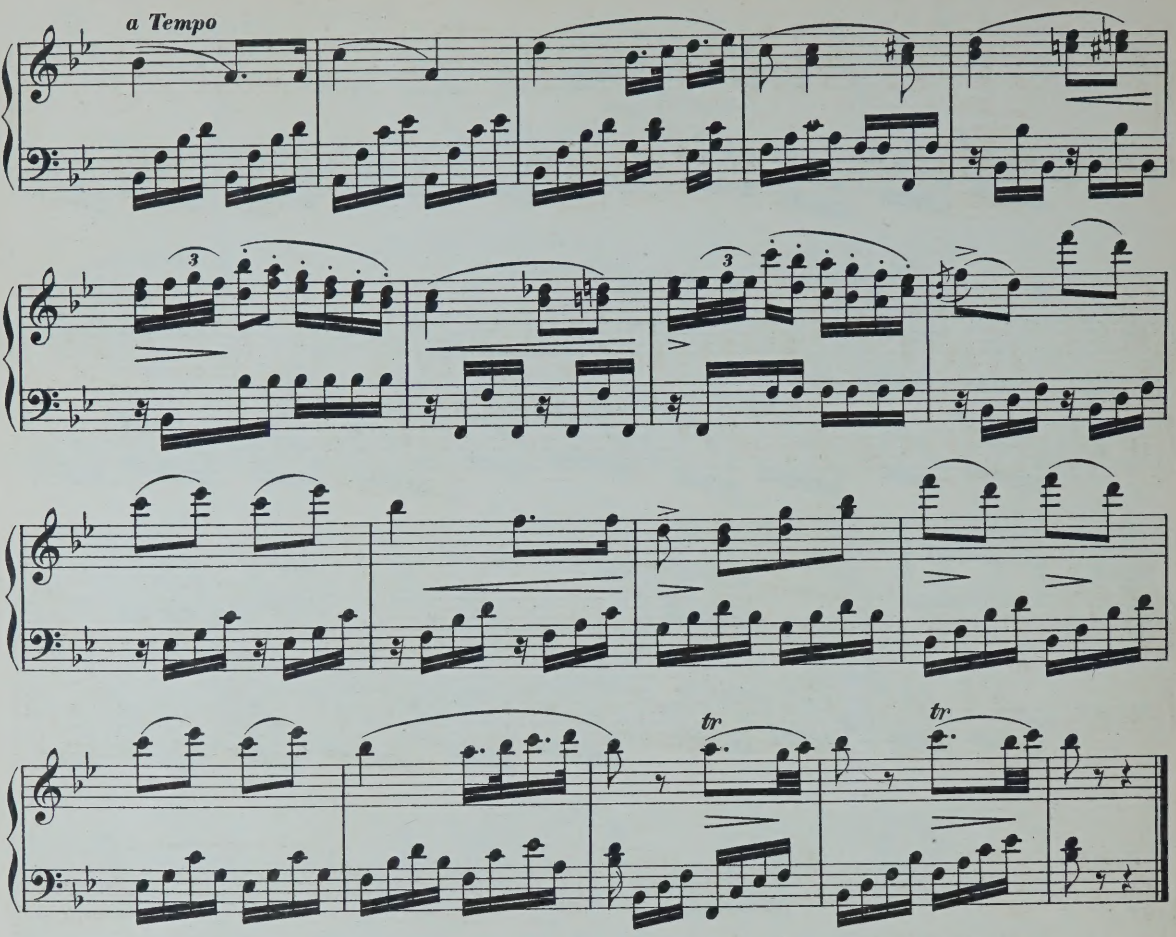
de MOZART.

Andante con moto.




②
8
riten.

a Tempo

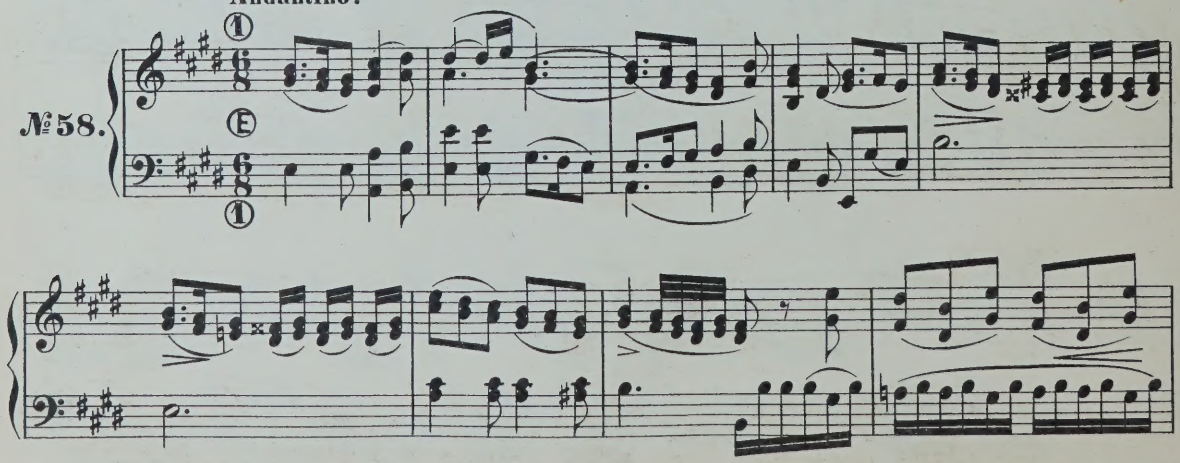


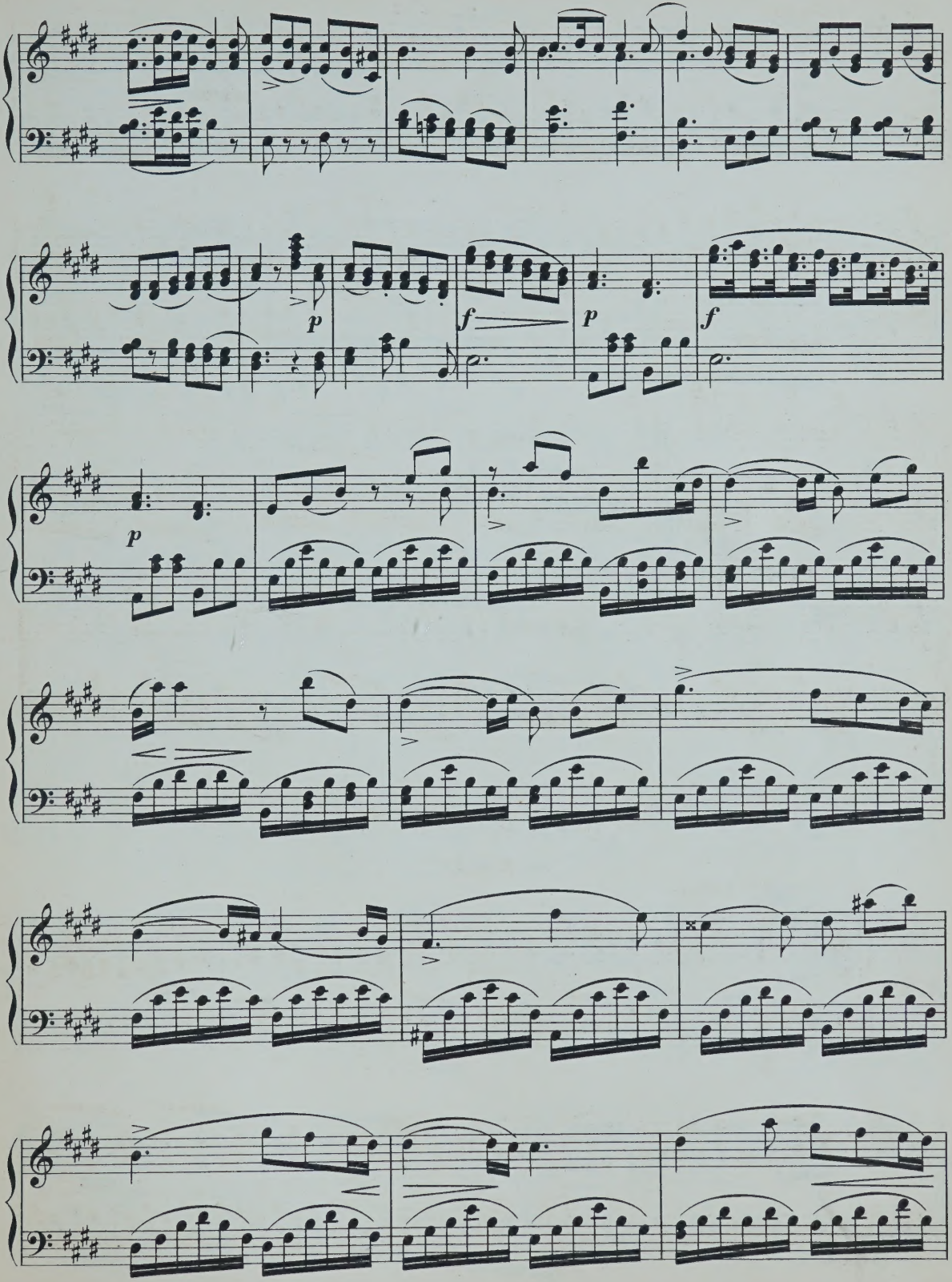
CHŒUR D'IDOMÉNÉE

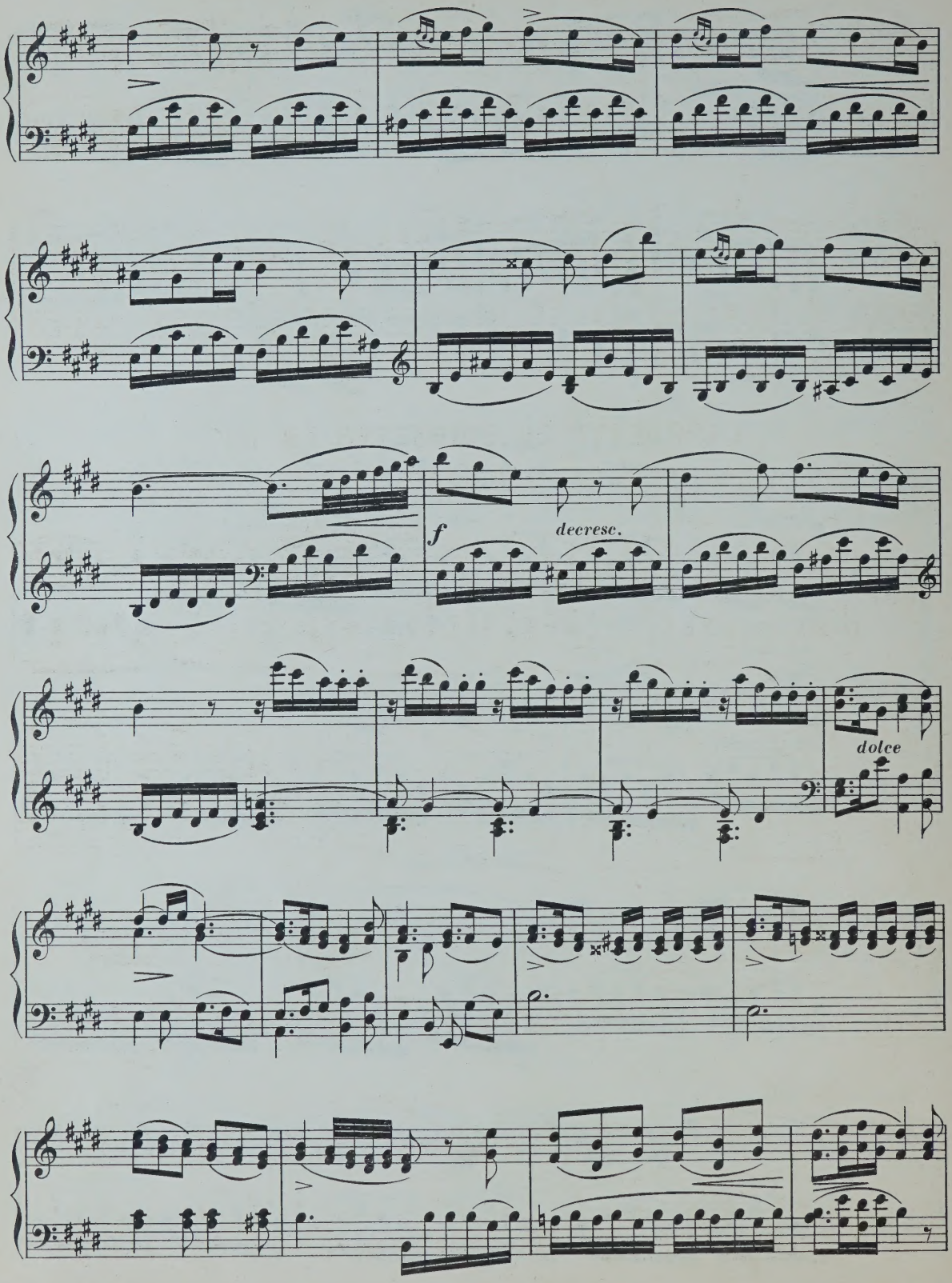
de MOZART.

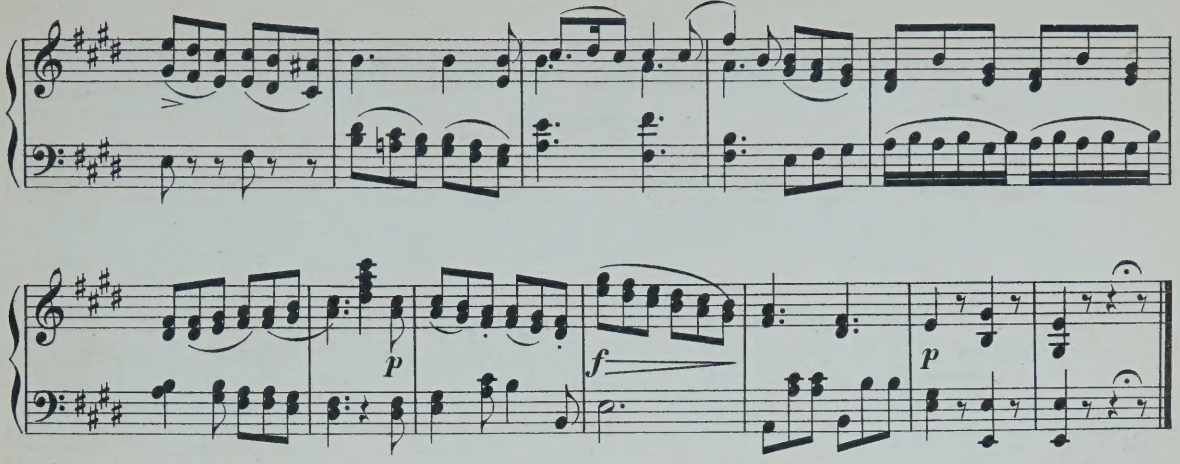
Andantino.

№ 58.



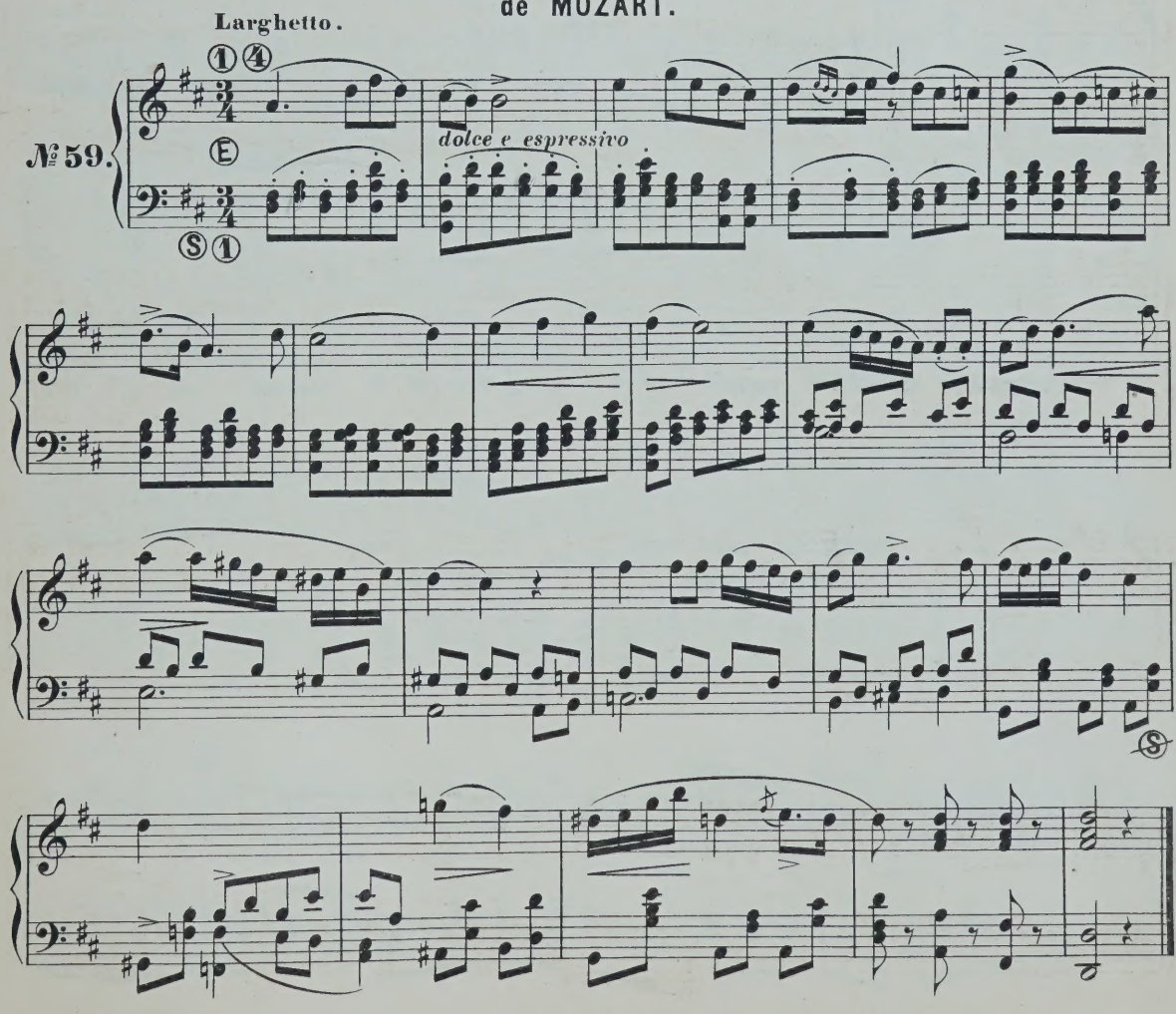

p
f
p
f
p


f
decresc.
dolce



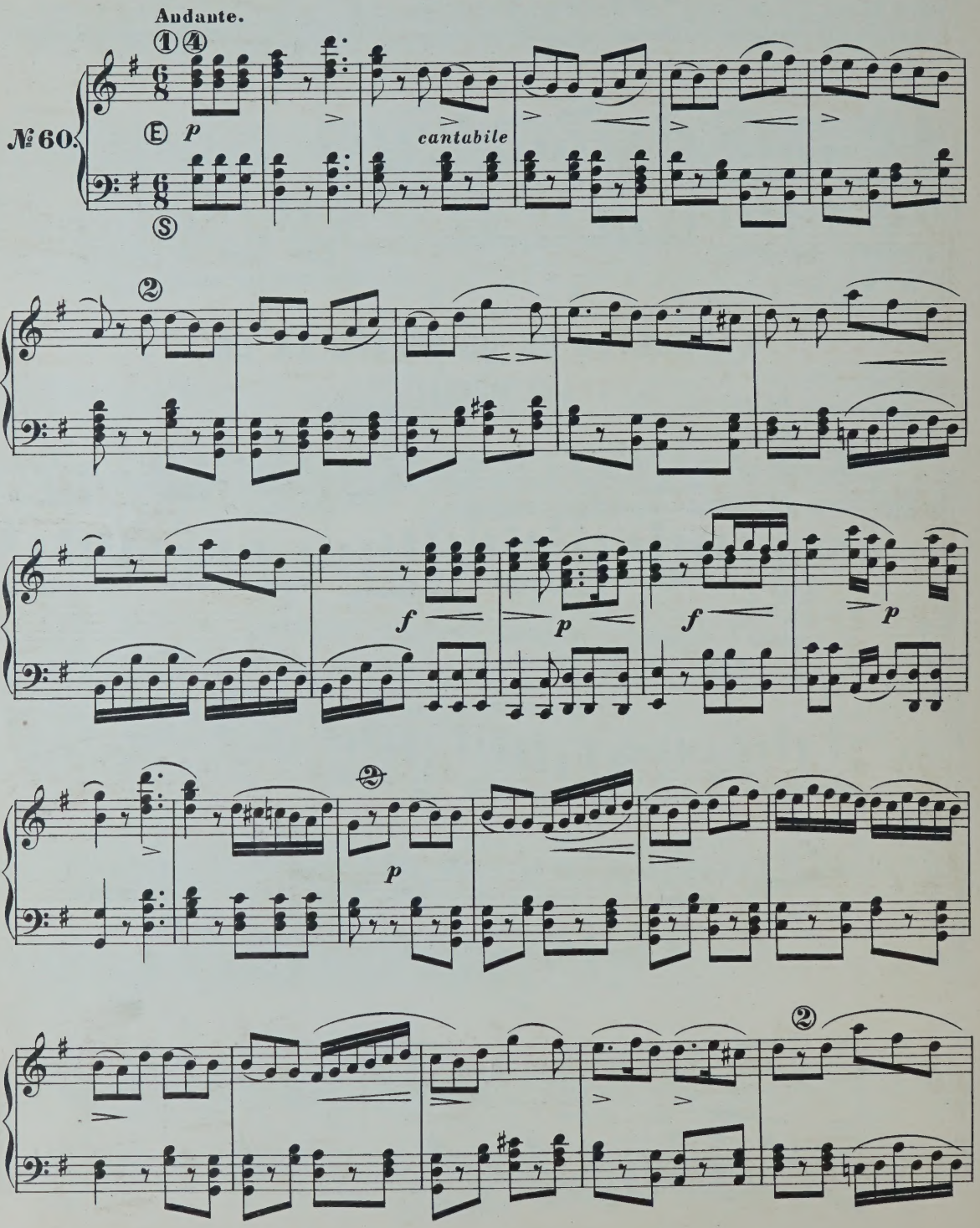
LARGHETTO DU QUINTETTO EN LA

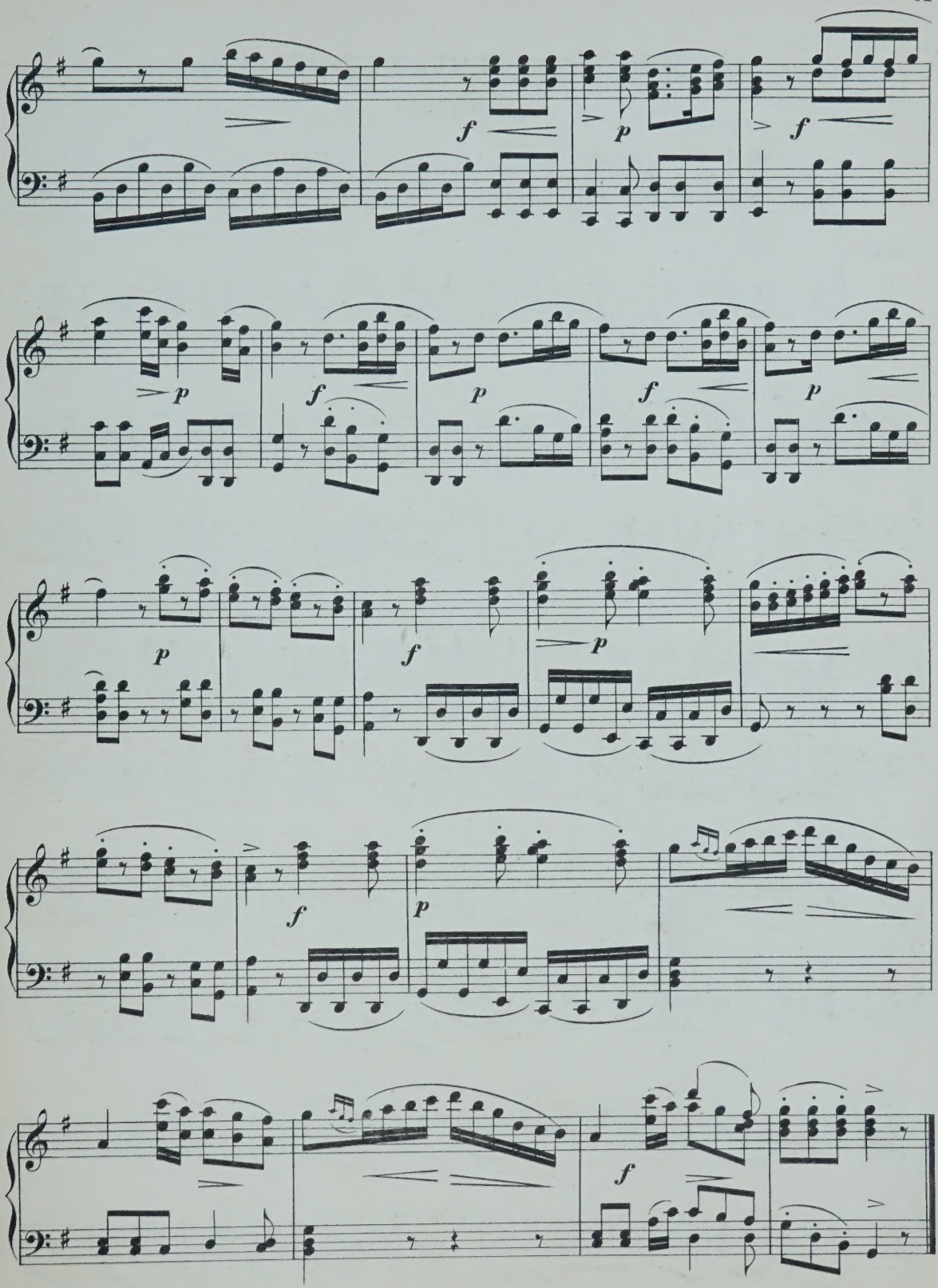
de MOZART.



DUO DE LA FLÛTE ENCHANTÉE

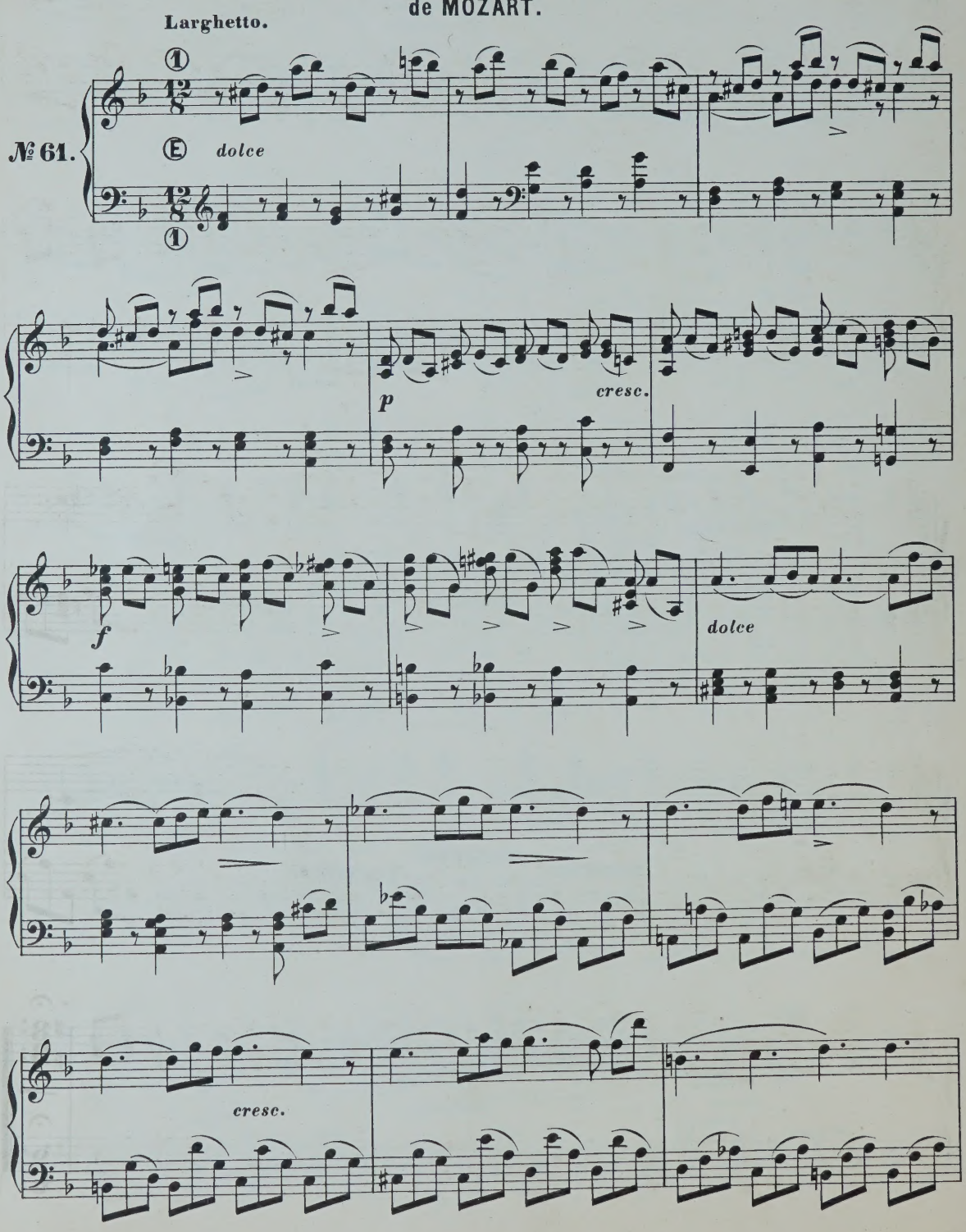
de MOZART.

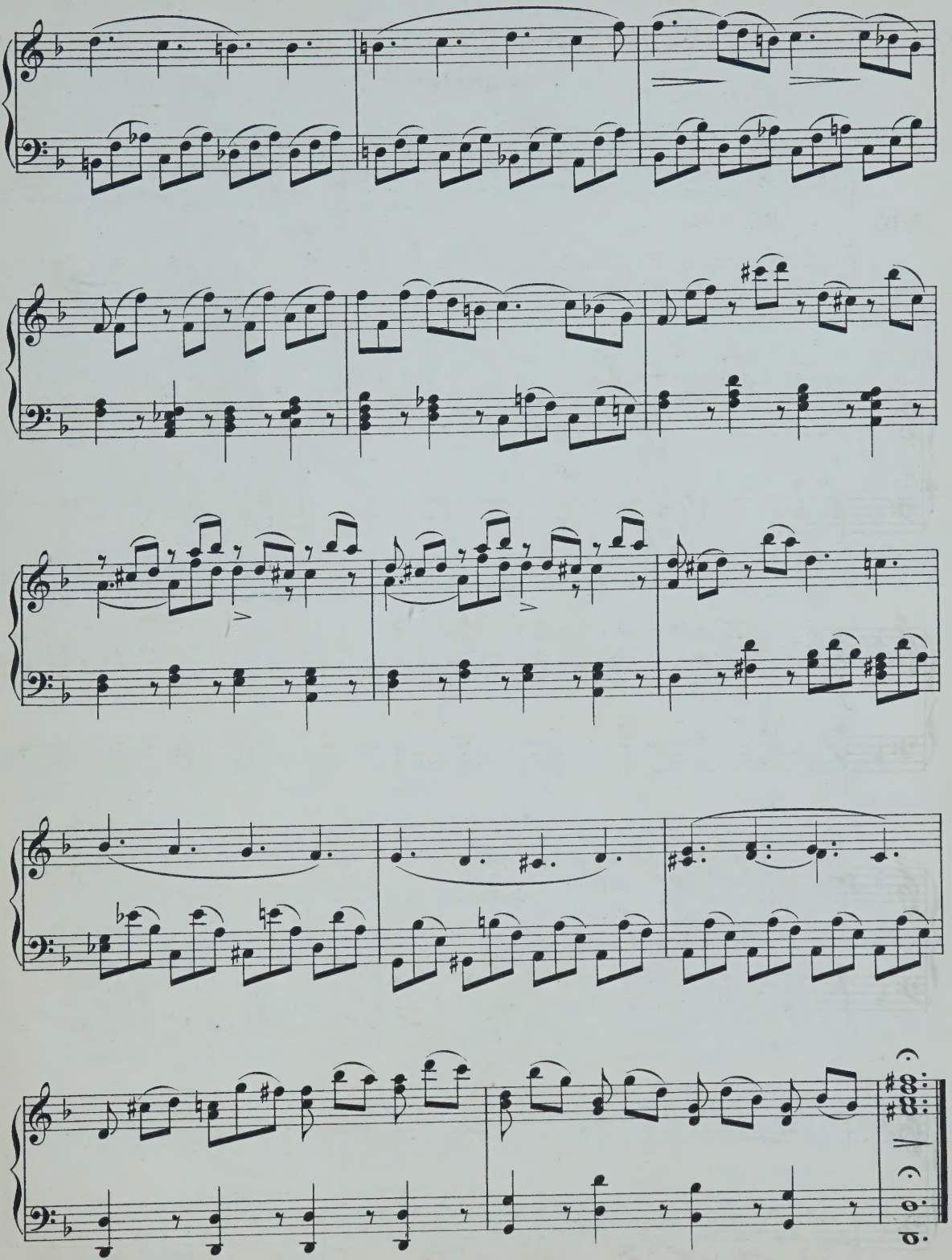



f
p
f
p
f
p
f
p
p
f
p
f
p
f

LACRIMOSA. FRAGMENT DU REQUIEM

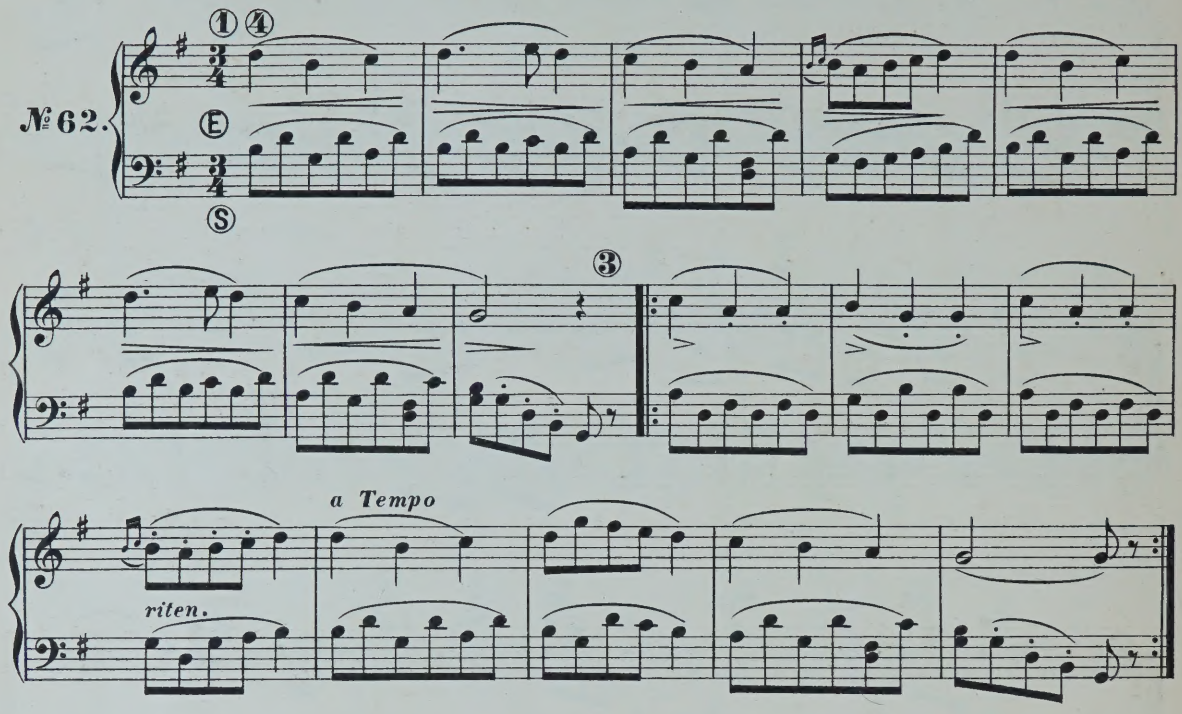
de MOZART.





NOËL FRANÇAIS.

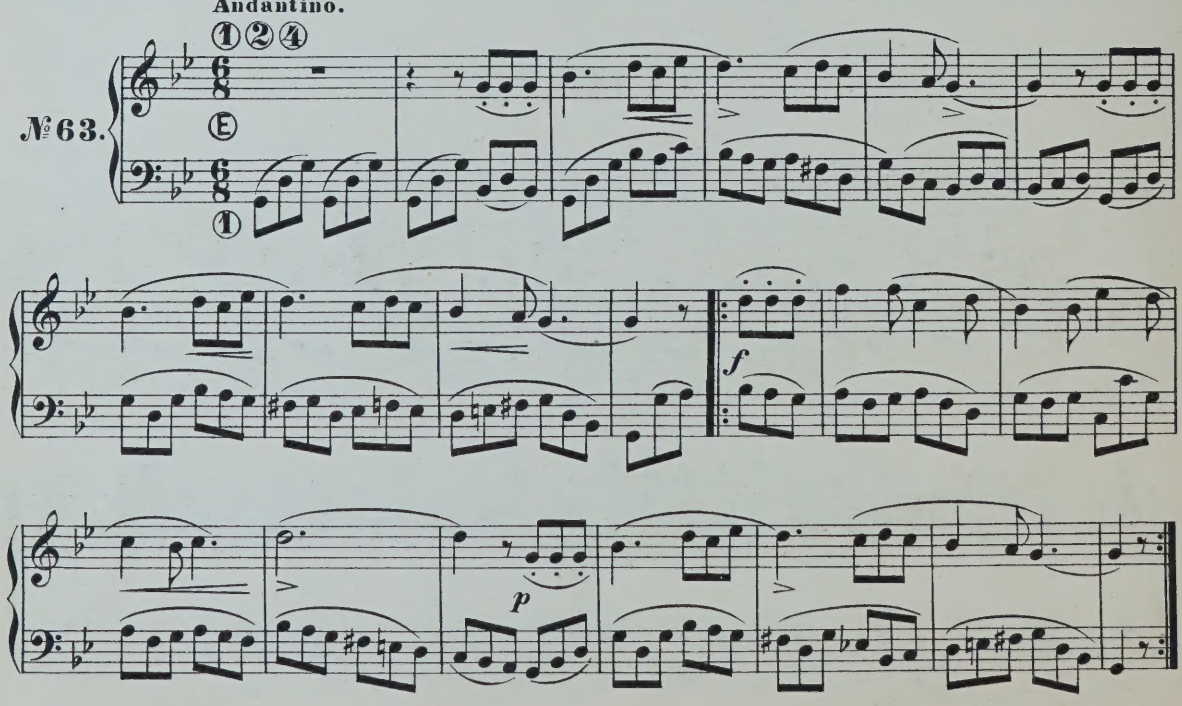
№ 62.



NOËL NORMAND.

Andantino.

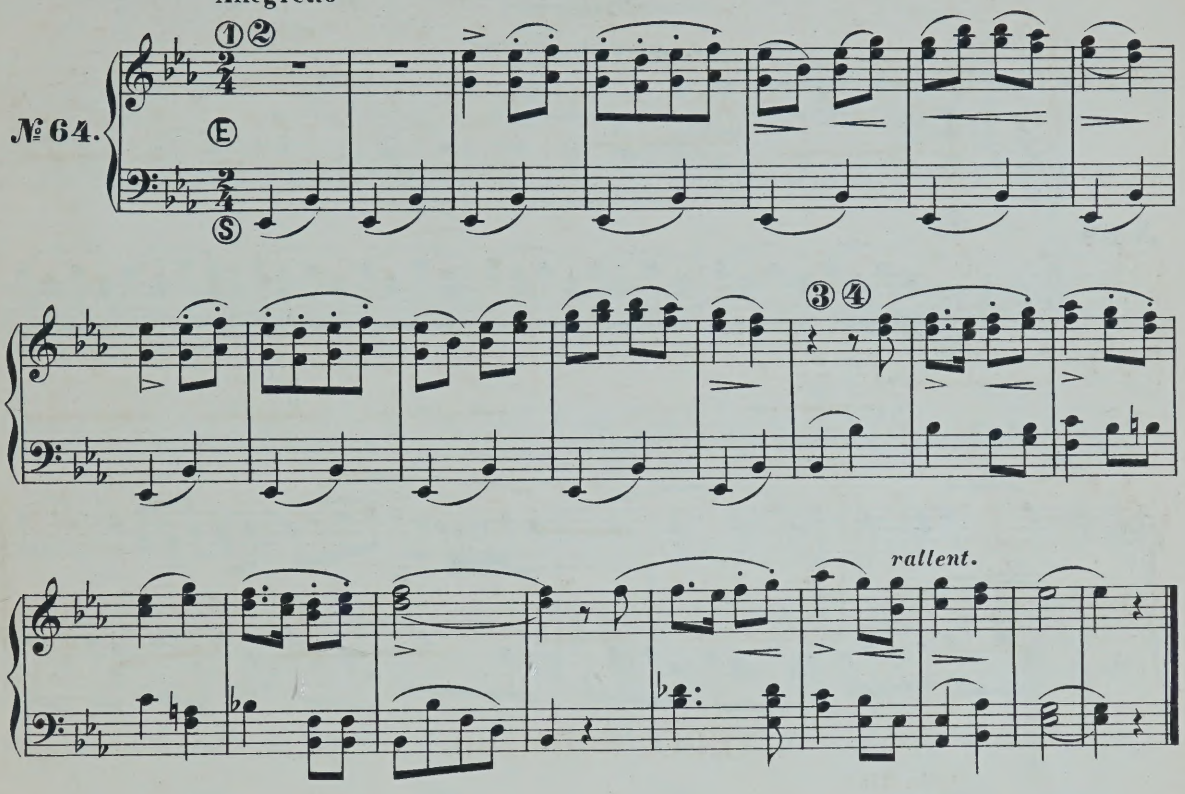
№ 63.



NOËL PROVENÇAL.

Allegretto

№ 64.

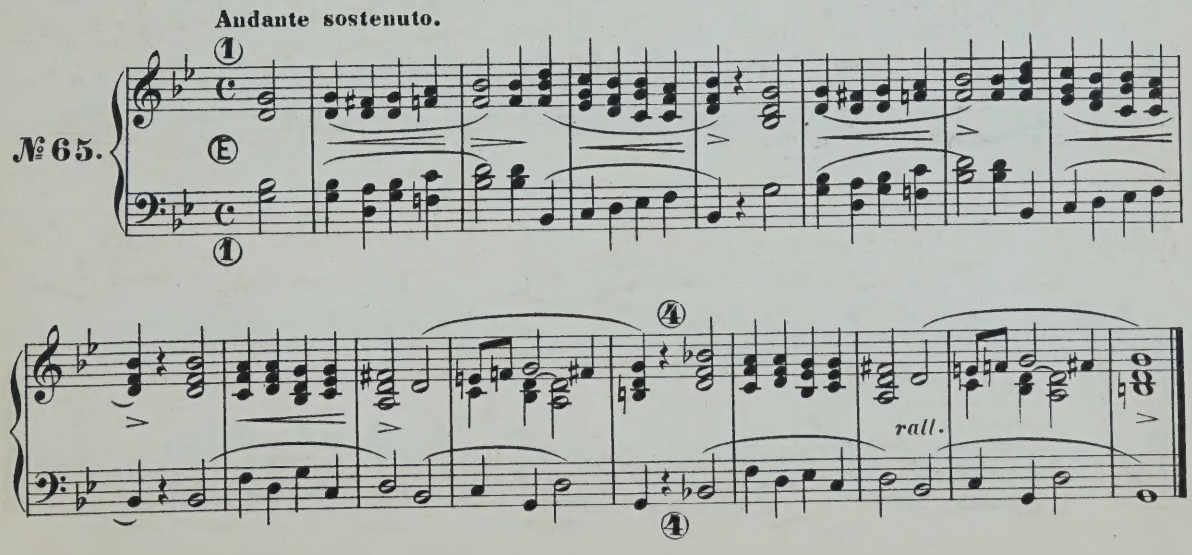


LA PAVANE.

Danse du XVIe siècle.

Andante sostenuto.

№ 65.



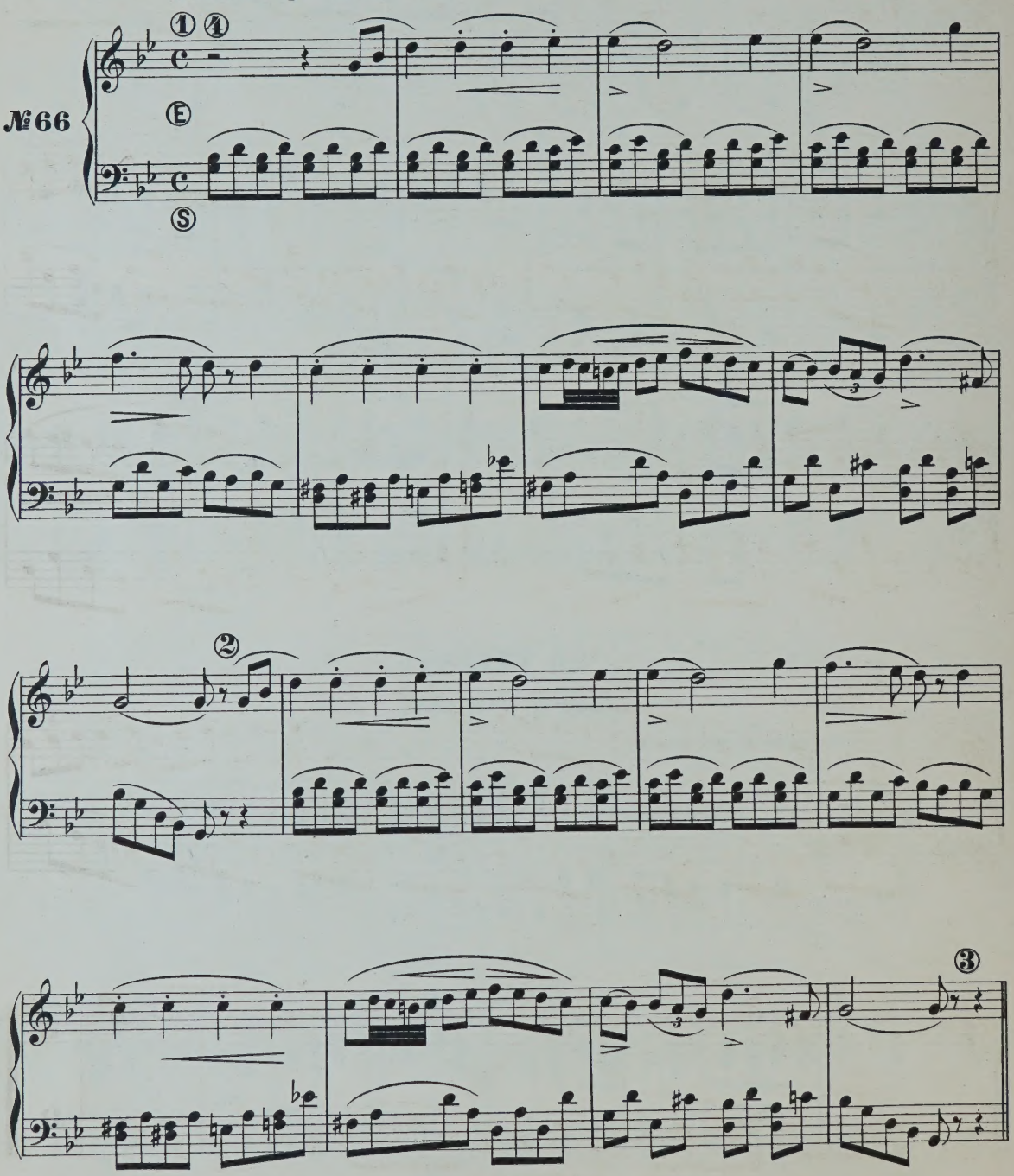
ROMANCE DE NINA

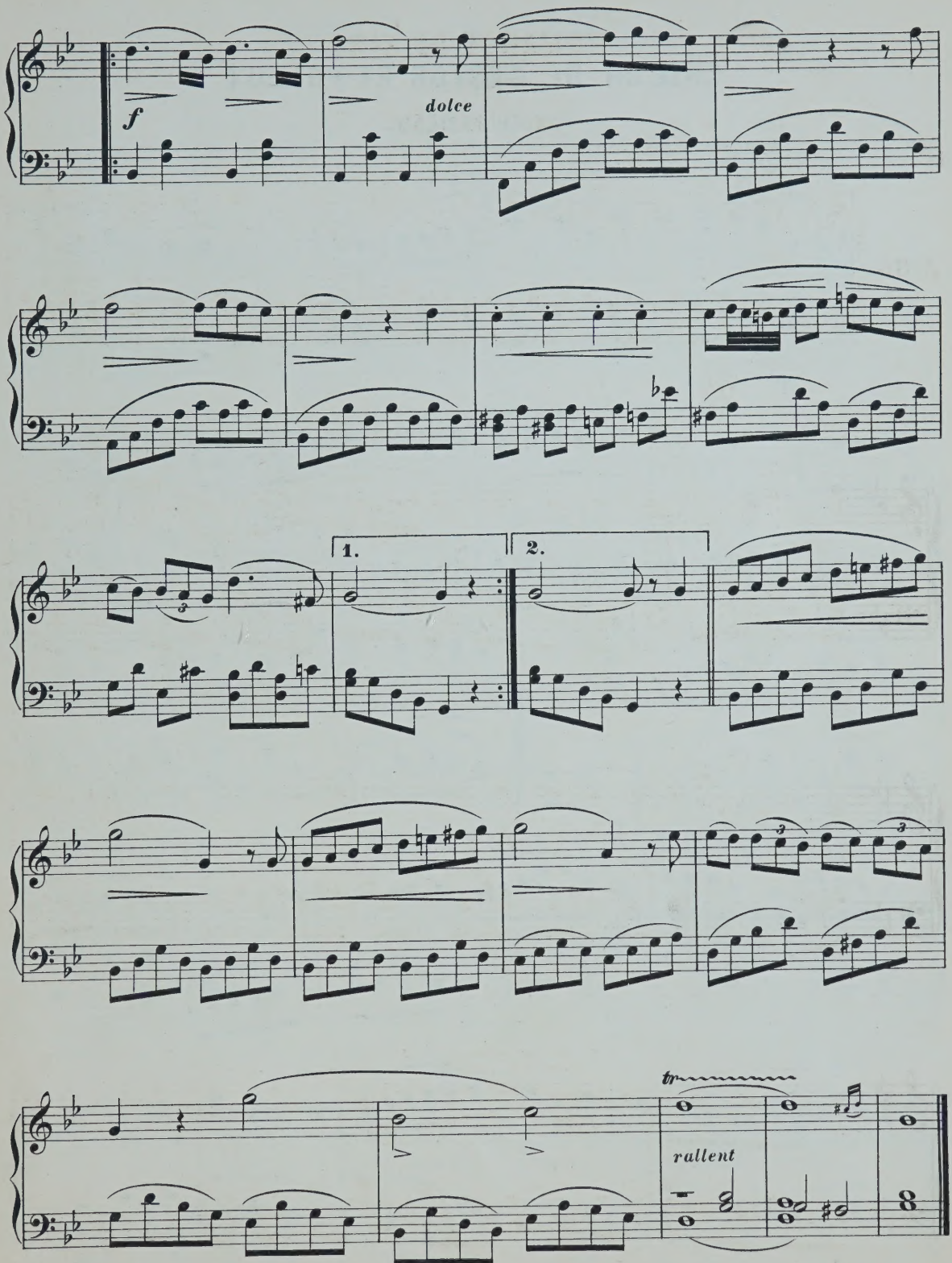
(Tre Giorni)

de PERGOLÈSE.

Andante espressivo.

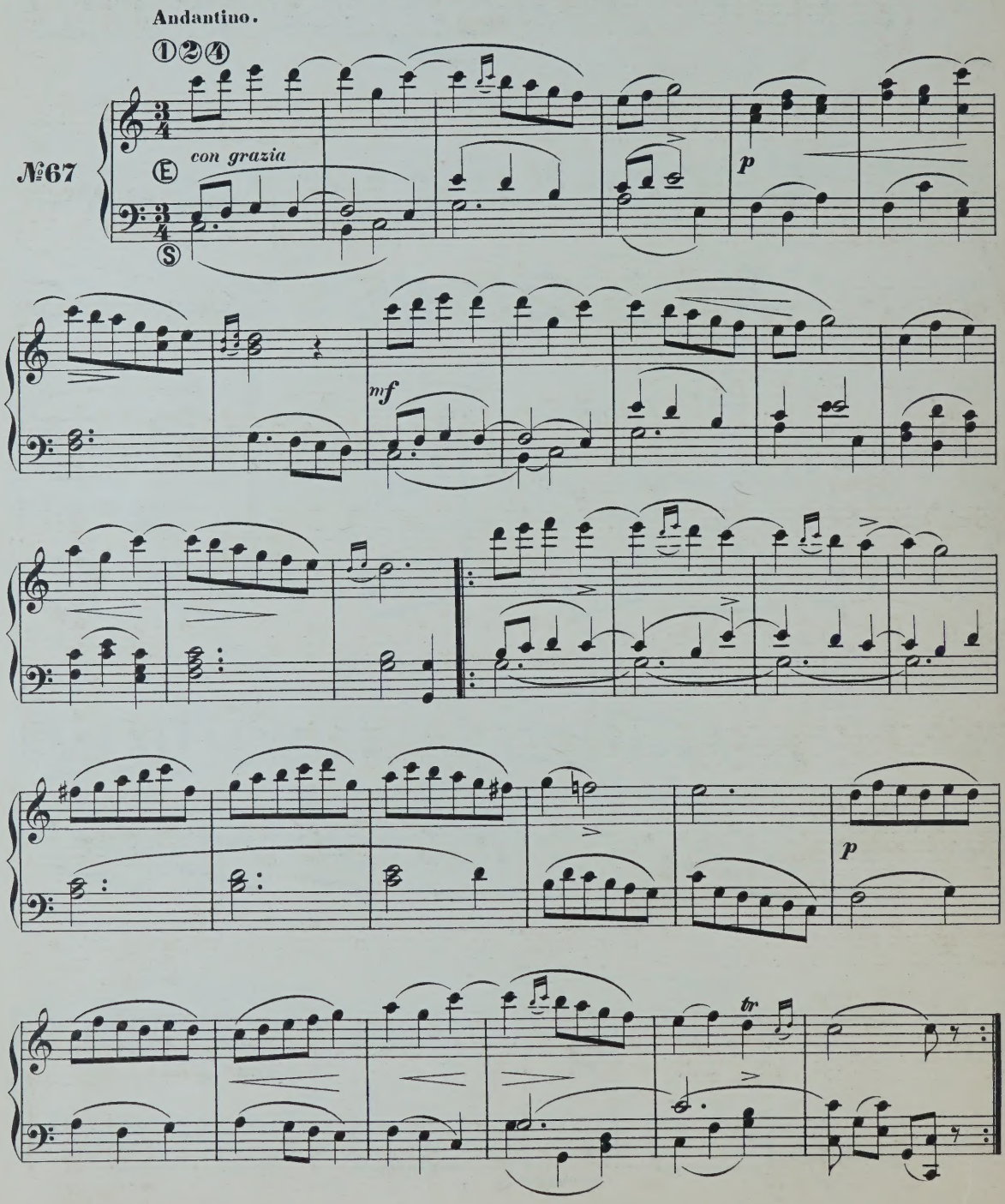
№66




f
dolce
1.
2.
tr
rallent

CHŒUR DE CASTOR ET POLLUX

de RAMEAU.

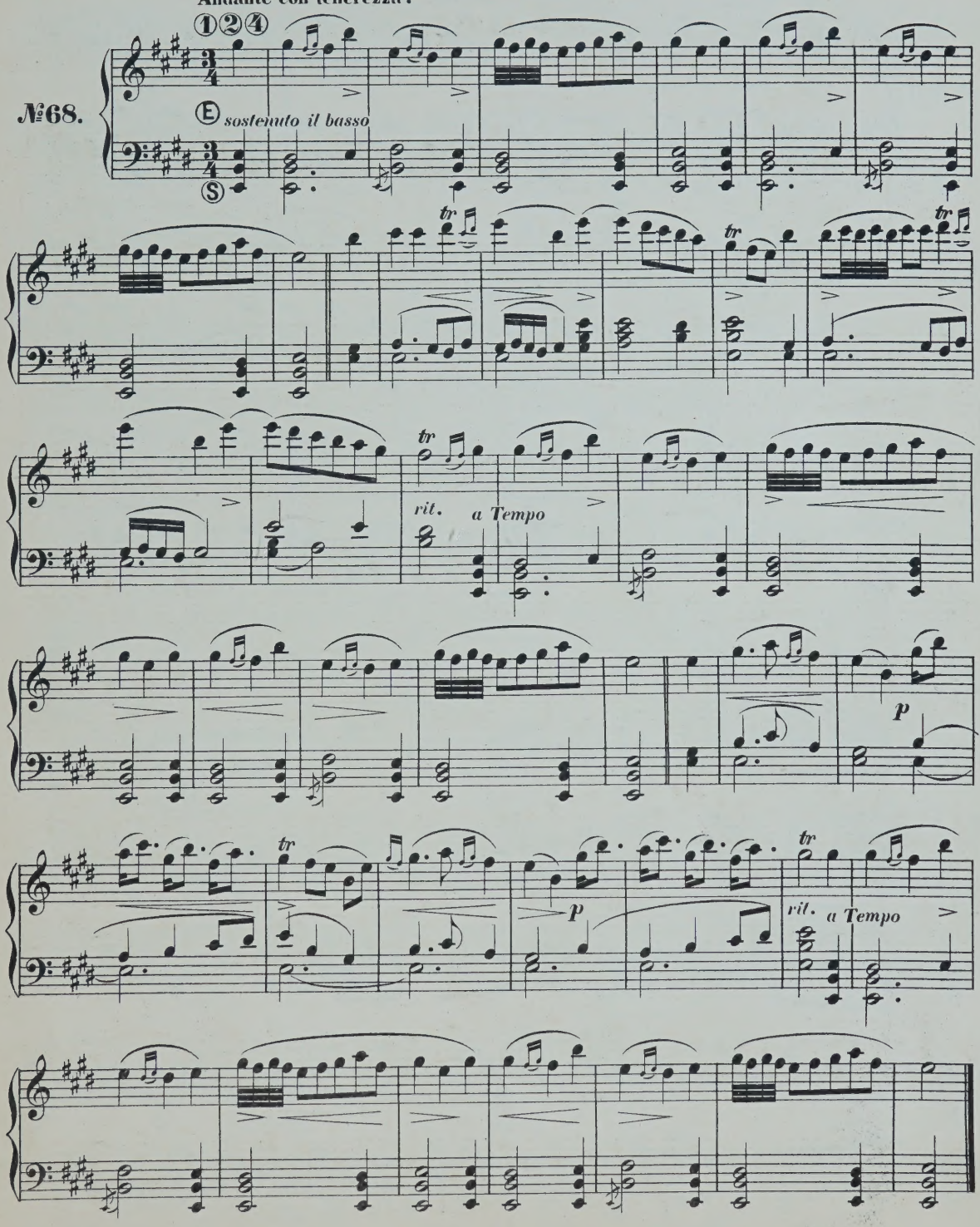


MUSETTE EN RONDEAU

de RAMEAU.

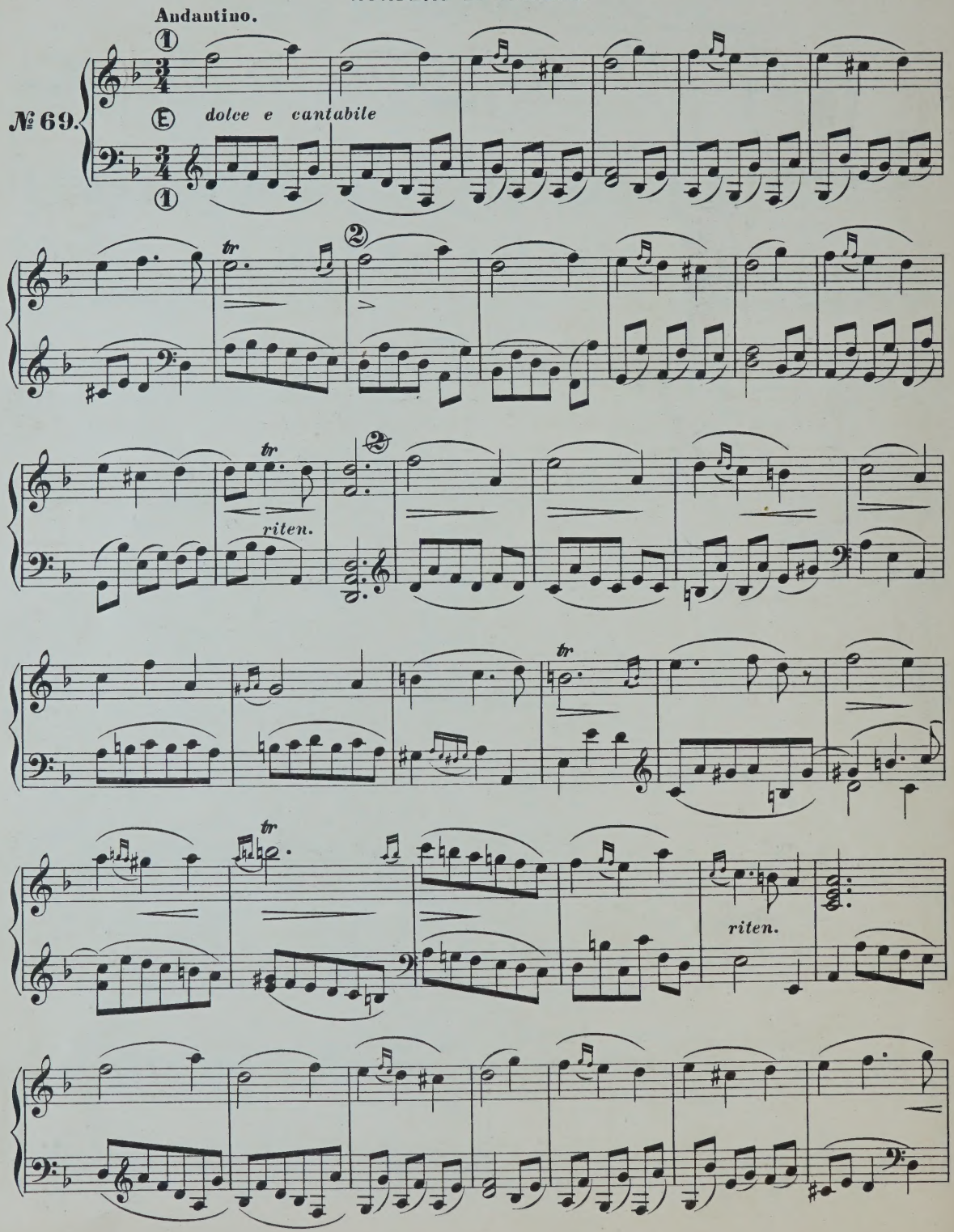
Andante con tenerezza.

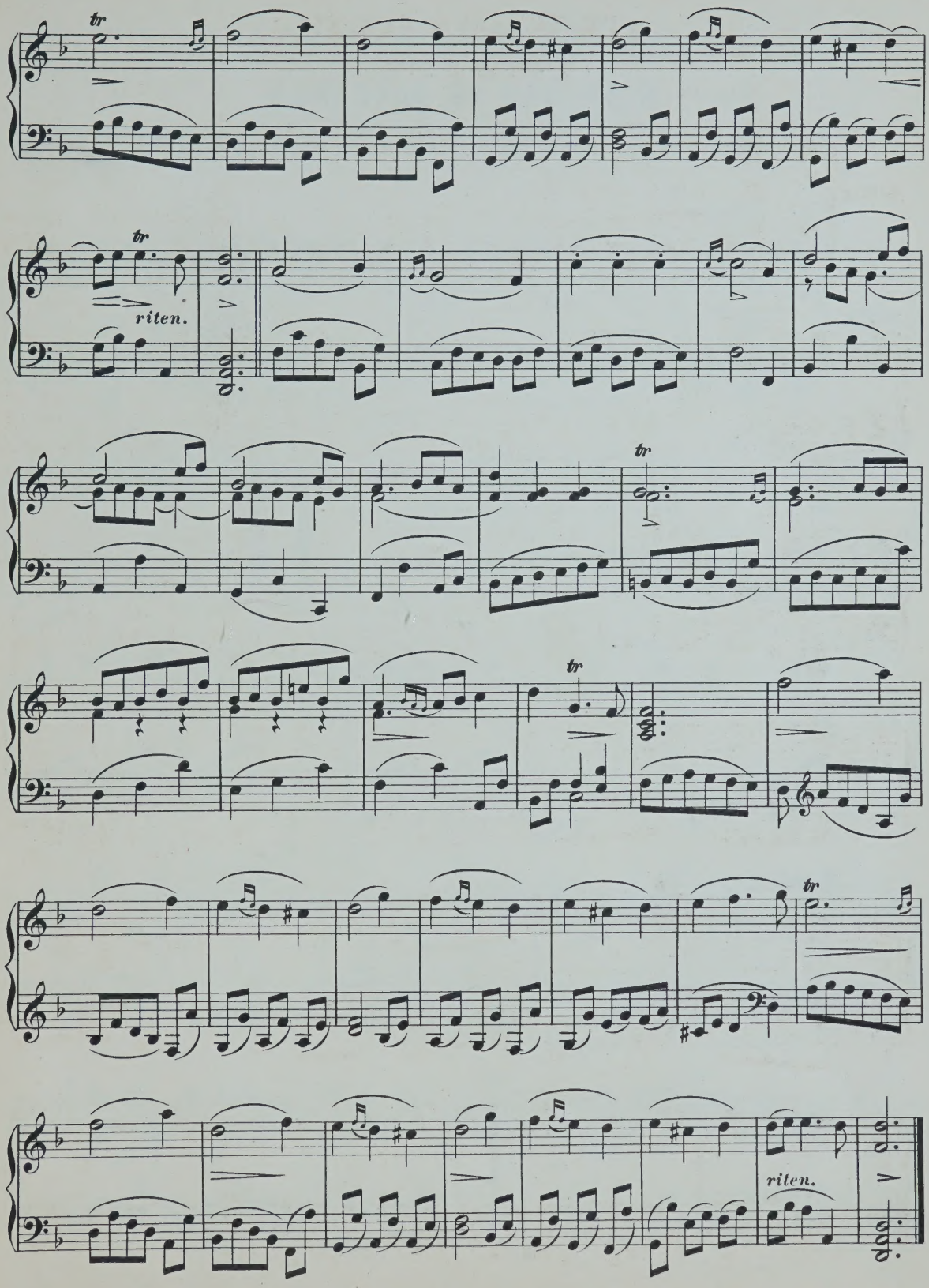
№68.



LES TENDRES PLAINTES.

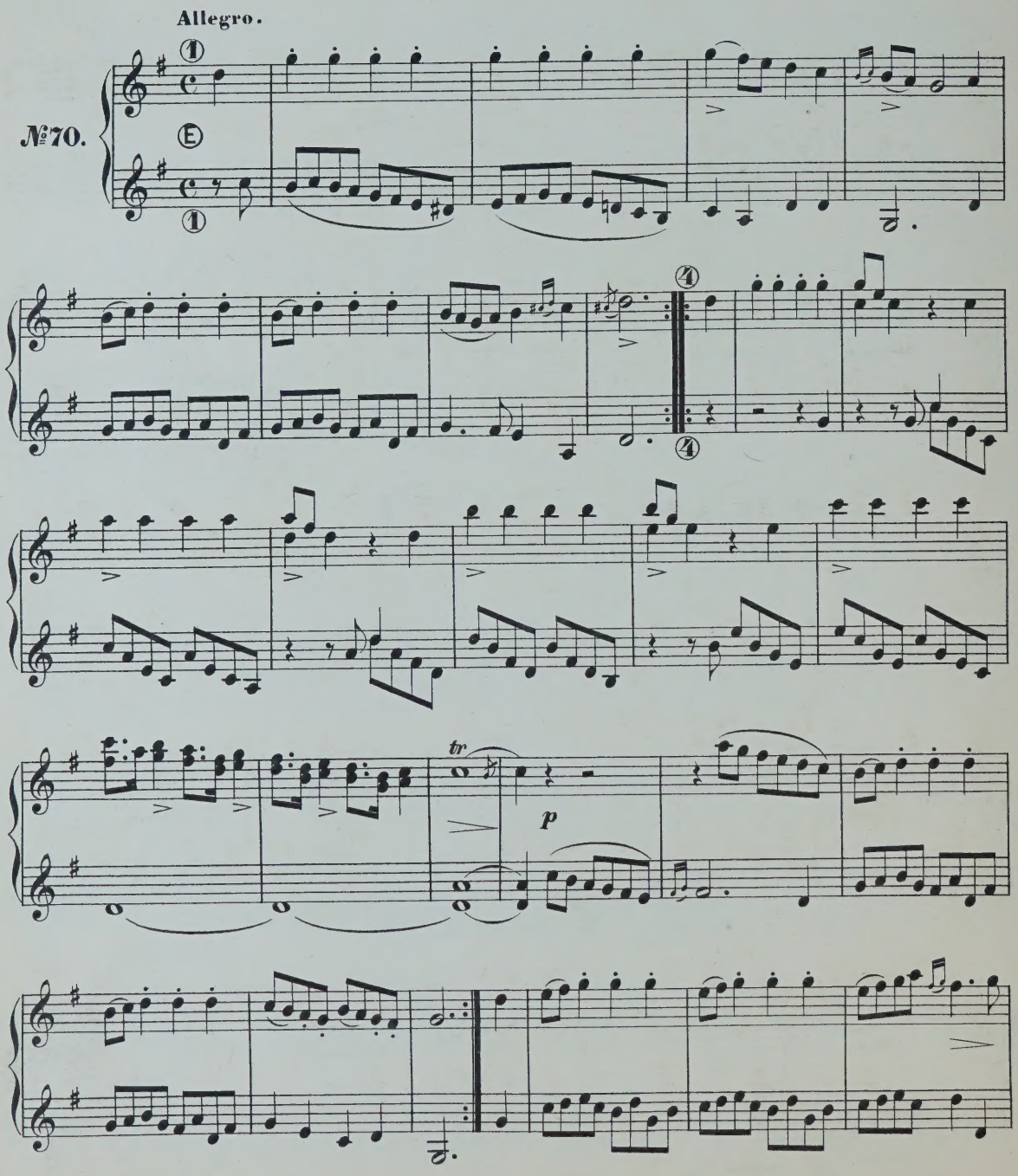
RONDEAU de RAMEAU.

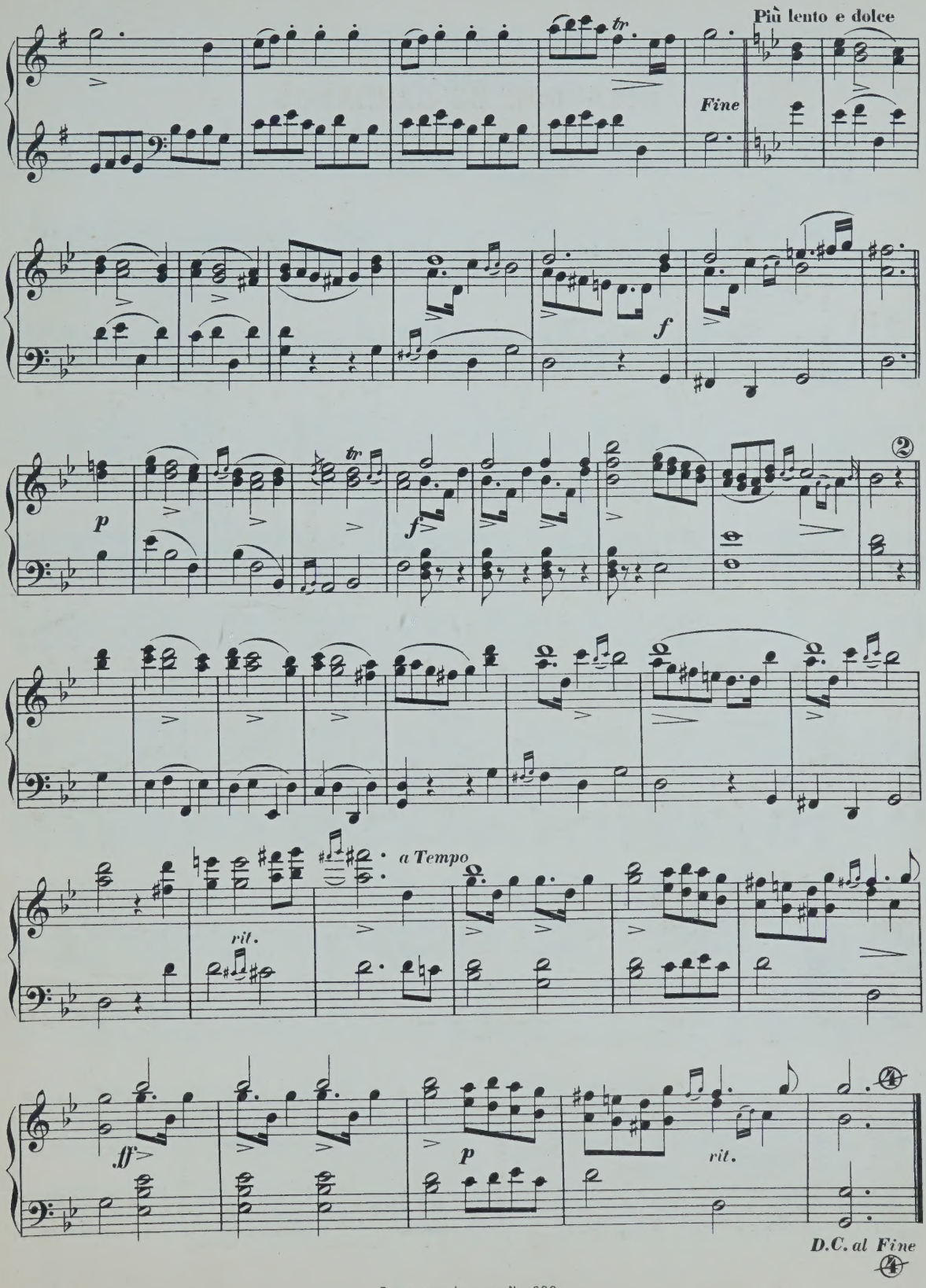



tr
tr
riten.
tr
tr
tr
riten.

RIGAUDON DE DARDANUS

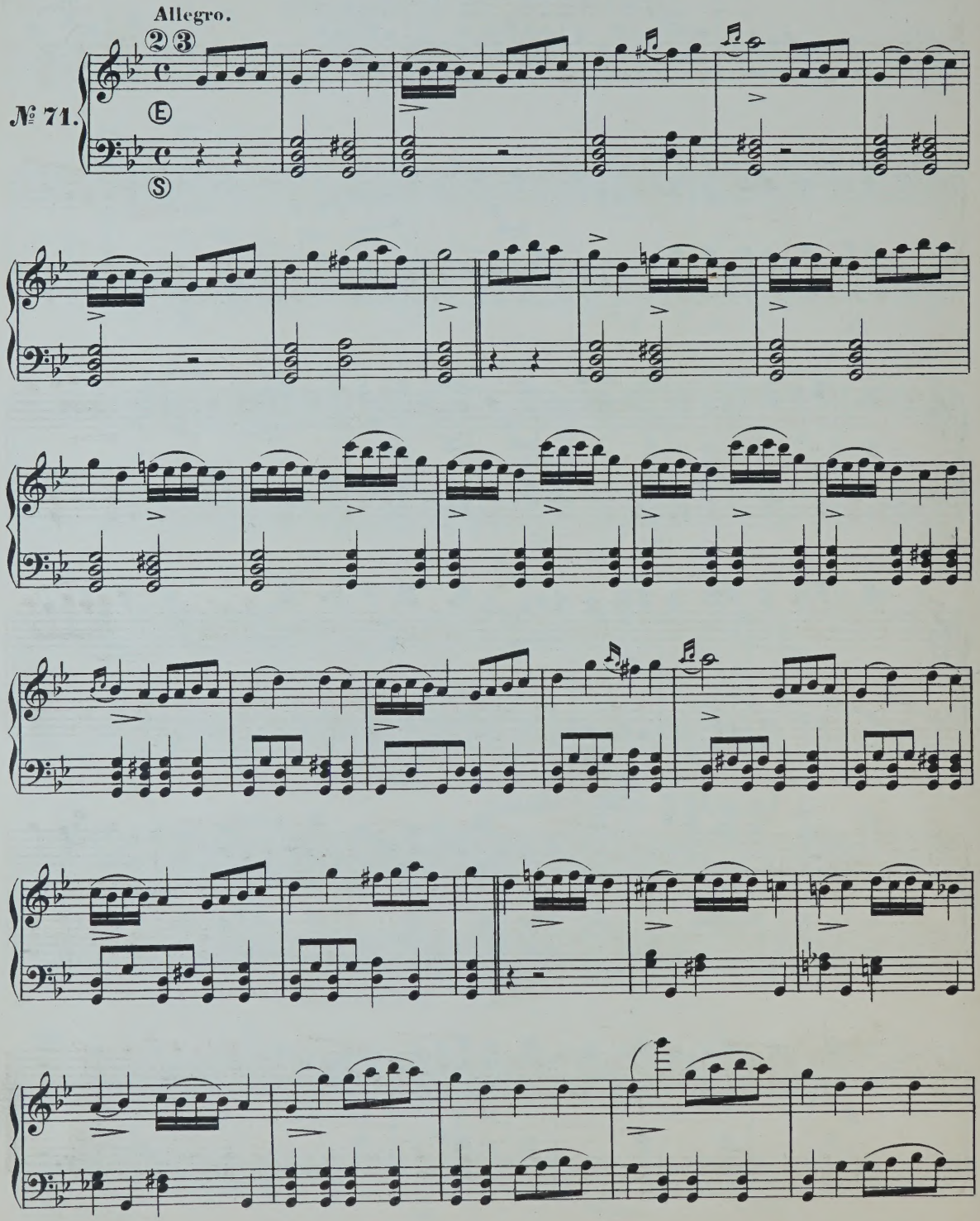
de RAMEAU.

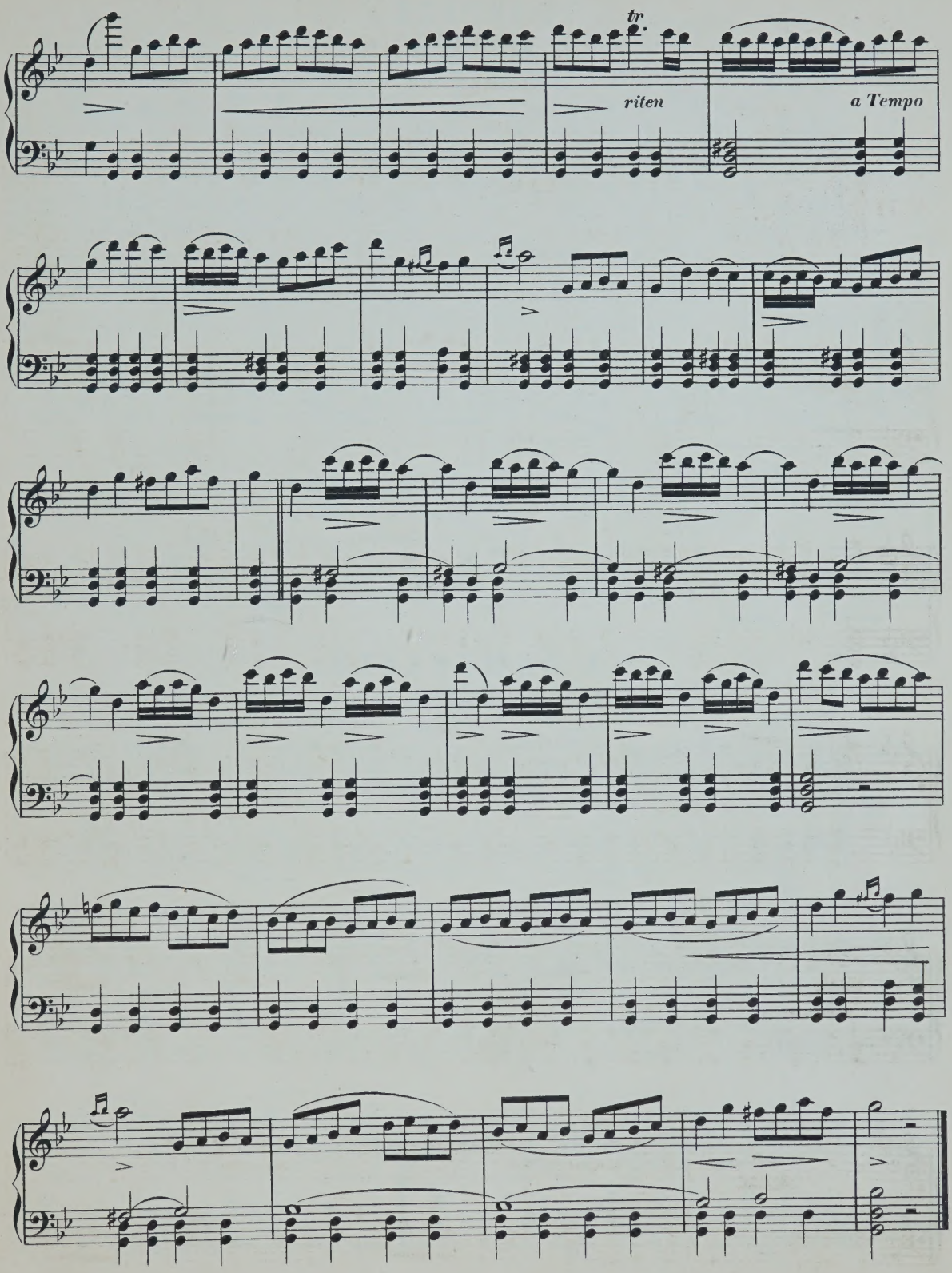



Più lento e dolce
tr
Fine
f
p
f
tr
②
a Tempo
rit.
ff
p
rit.
④
D.C. al Fine
④

LE TAMBOURIN

de RAMEAU.

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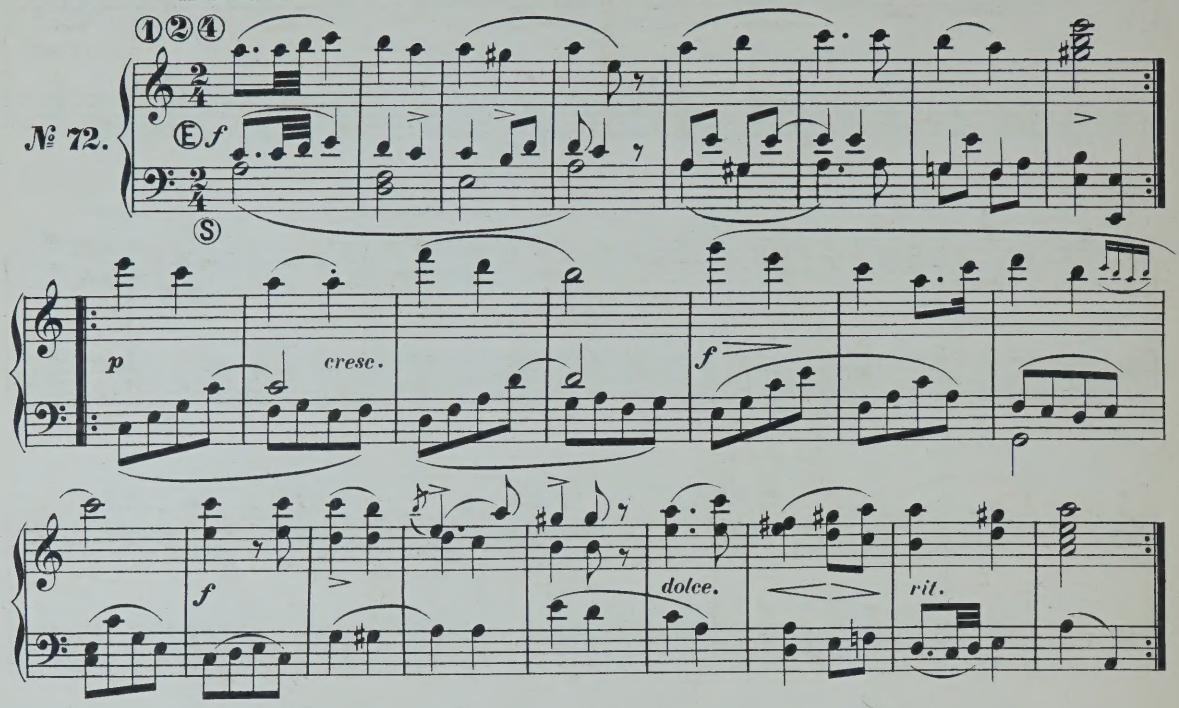
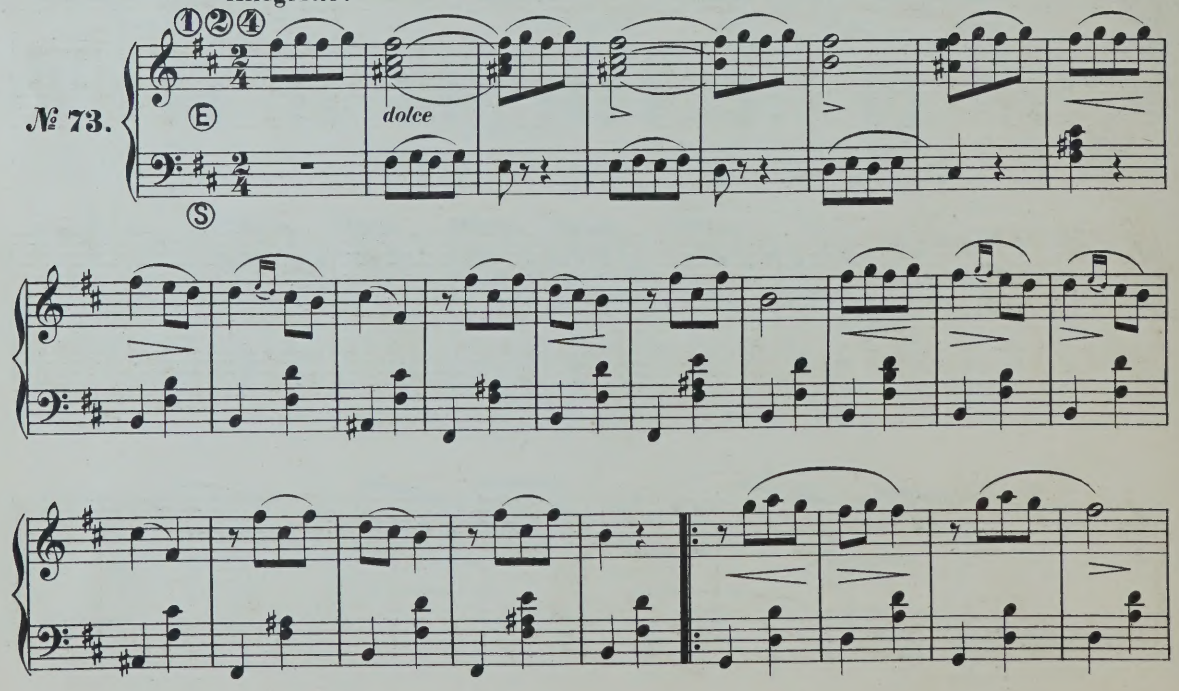
GAVOTTE
de RAMEAU.

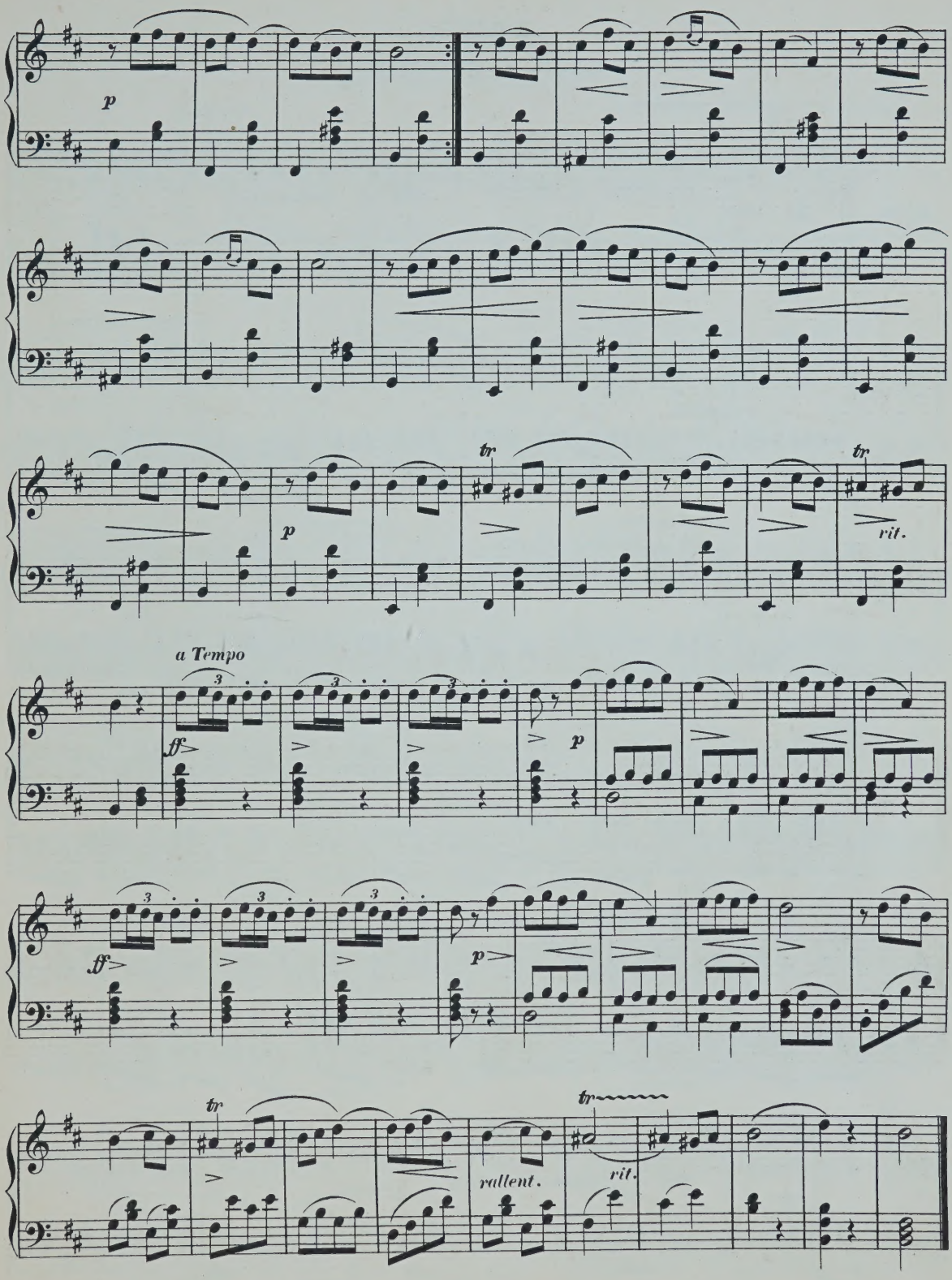
Andantino.



LA ROMANESCA.
Danse du XVIème Siècle.

Allegretto.

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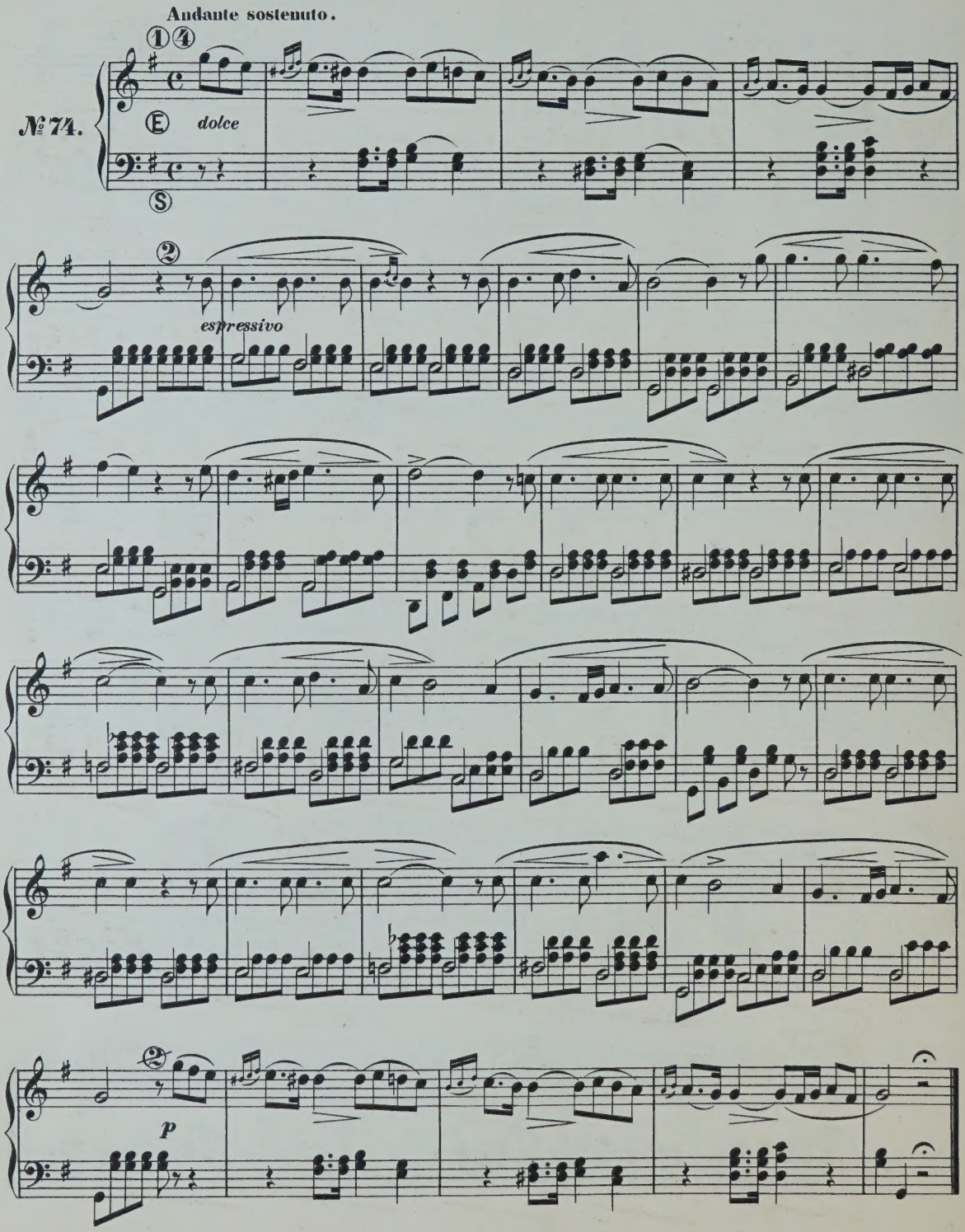
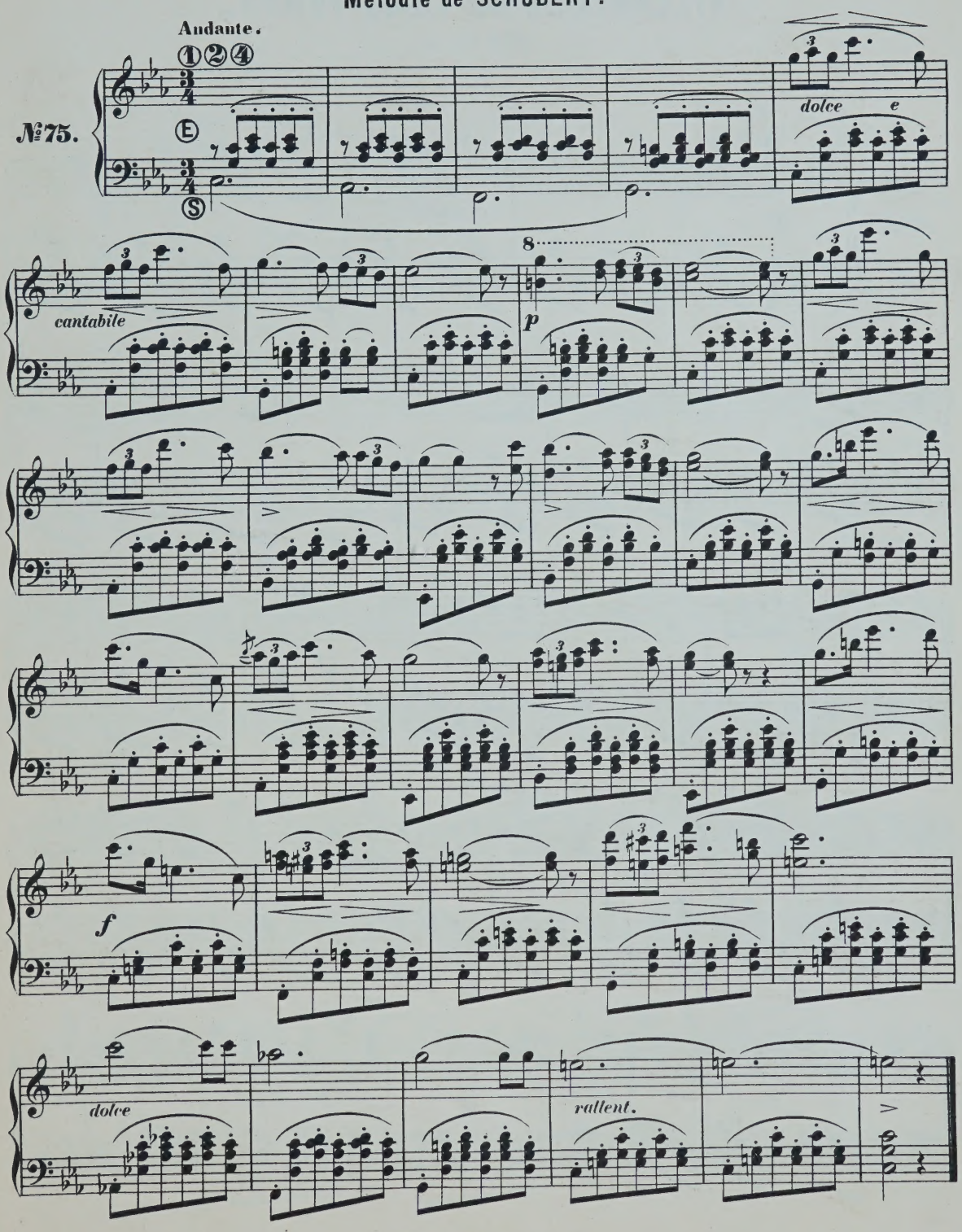
ADIEU.

Mélodie de SCHUBERT.

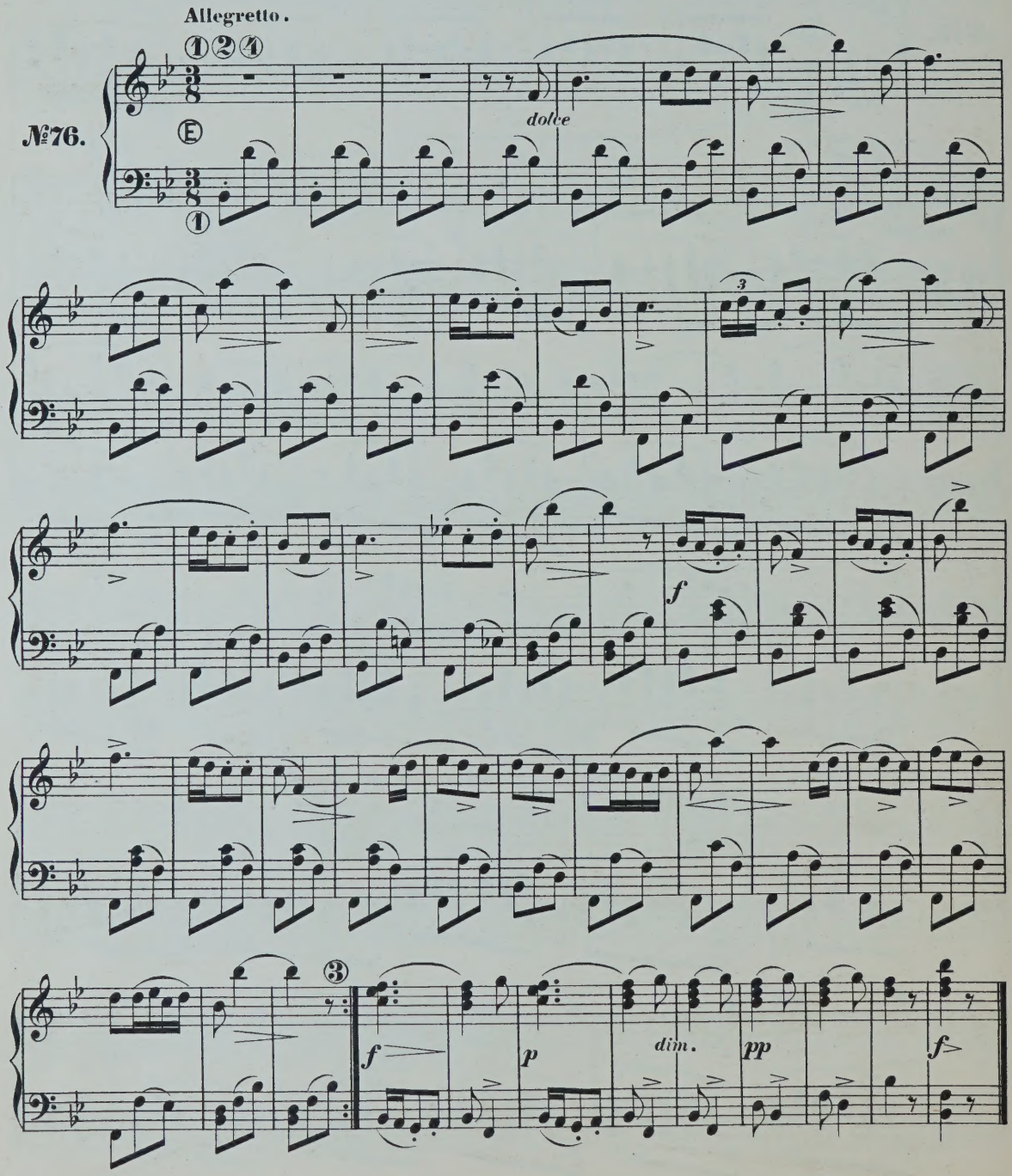


SÉRÉNADE.

Mélodie de SCHUBERT.

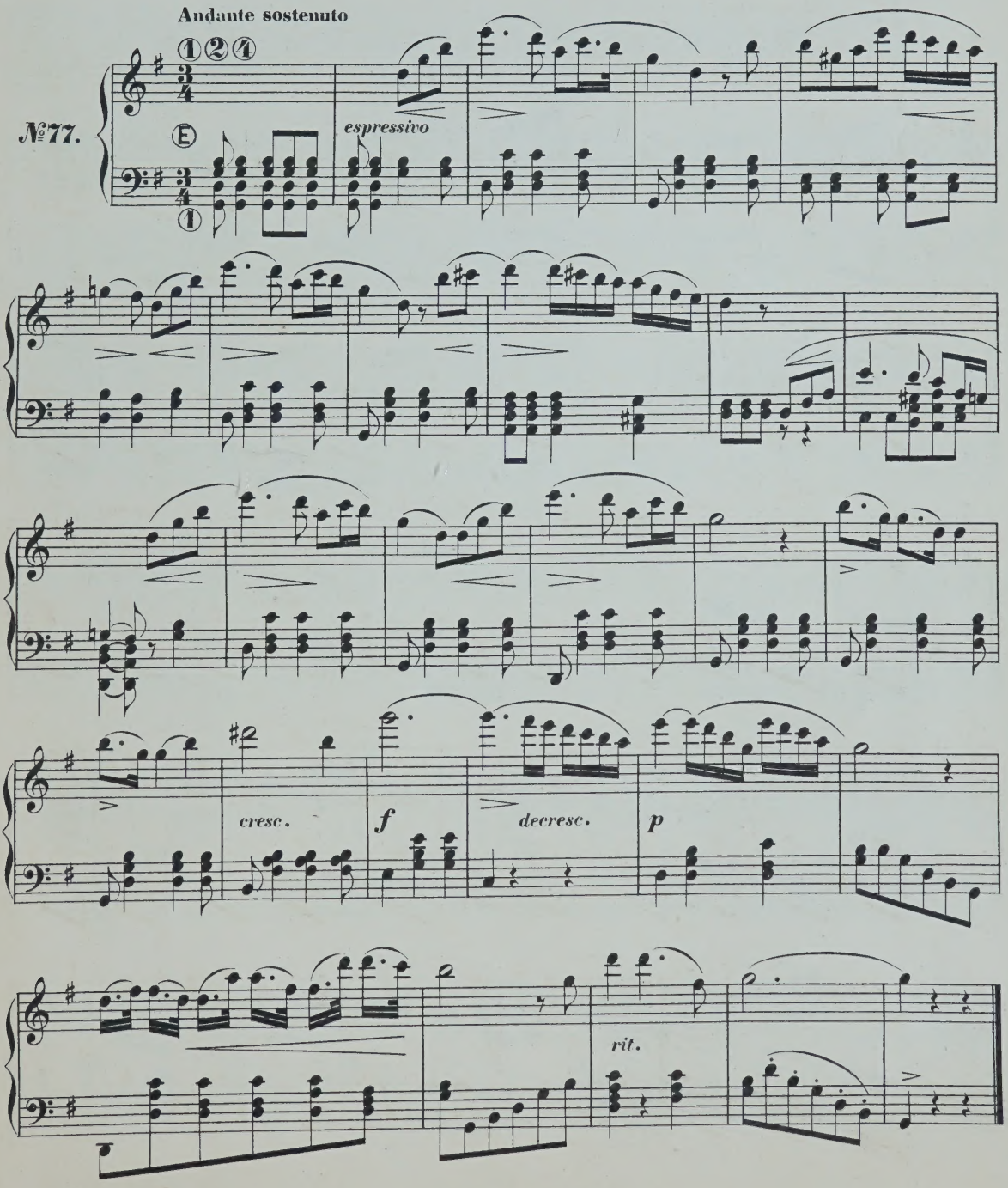


VILLANELLE DU VIEUX TEMPS.



AIR DU FREISCHÜTZ

de WEBER.

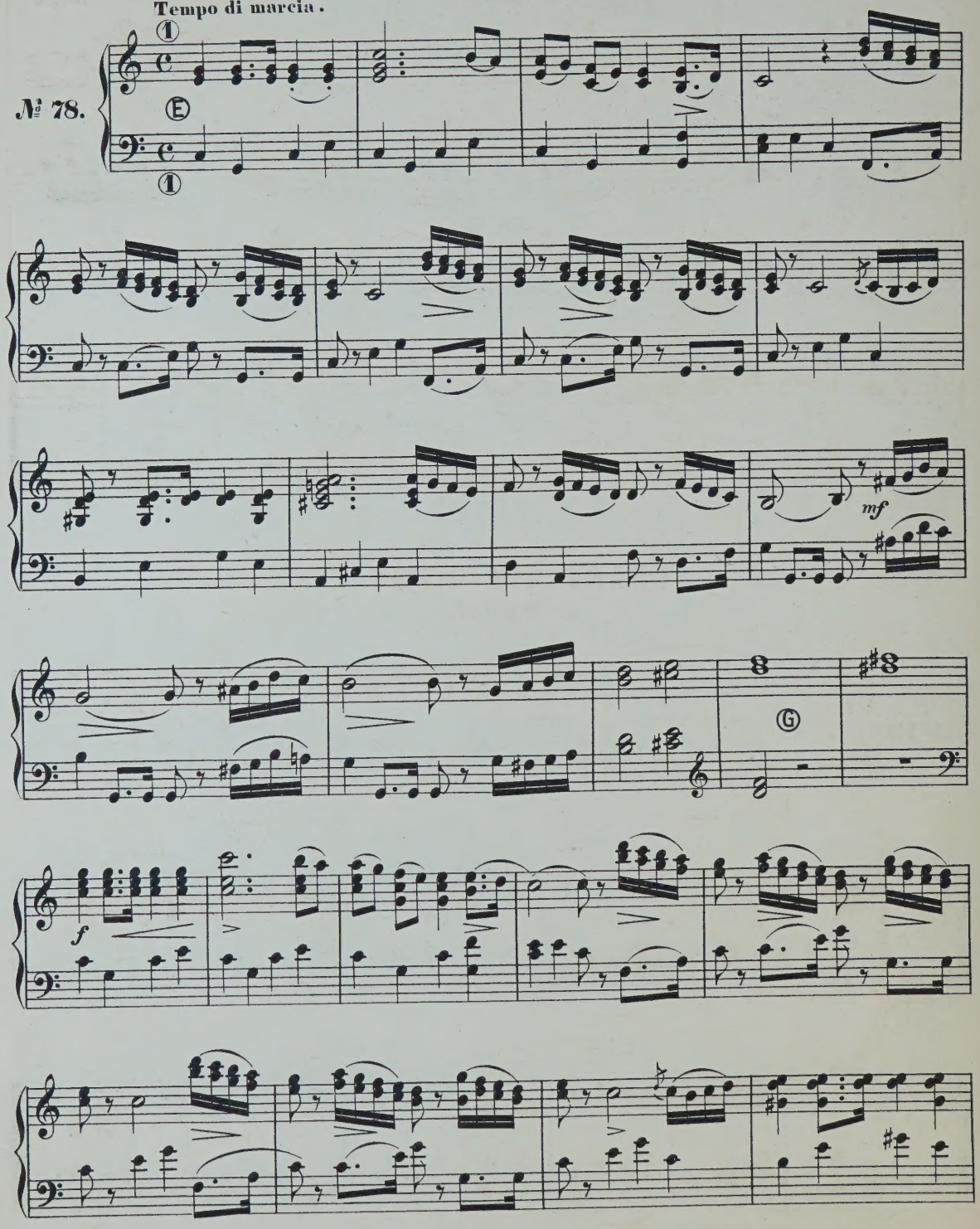


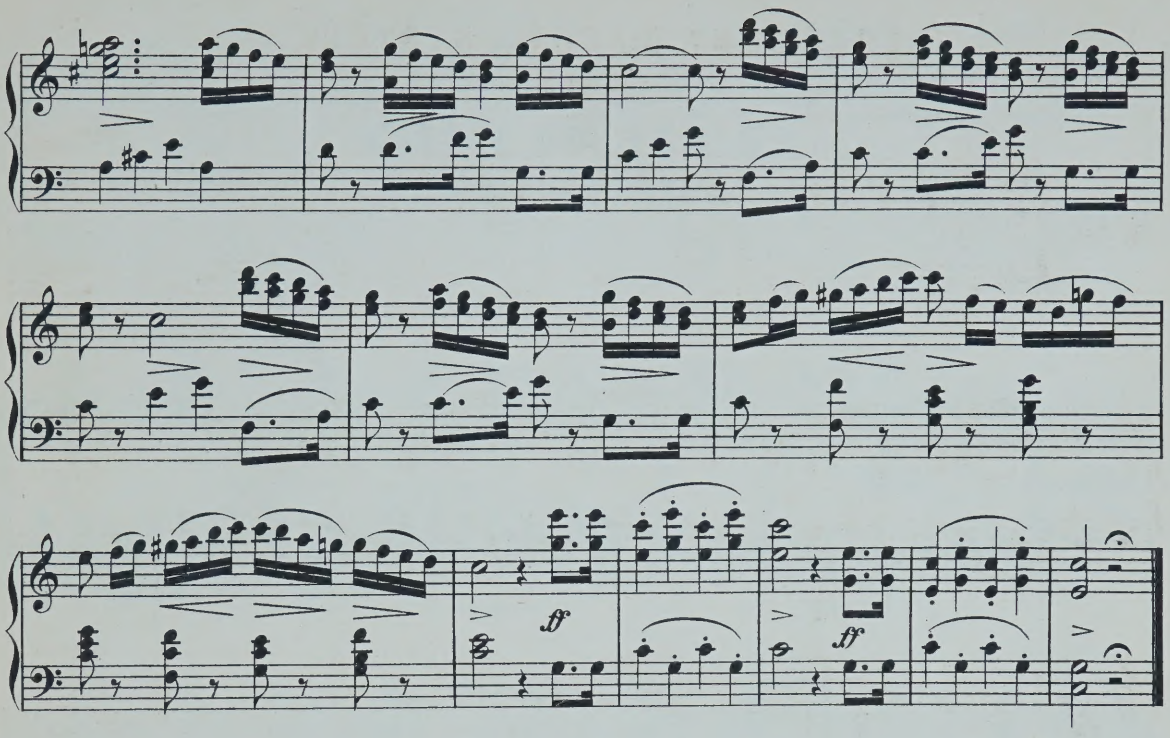
FRAGMENT DU CONCERTSTÜCK

de WEBER.

Tempo di marcia.

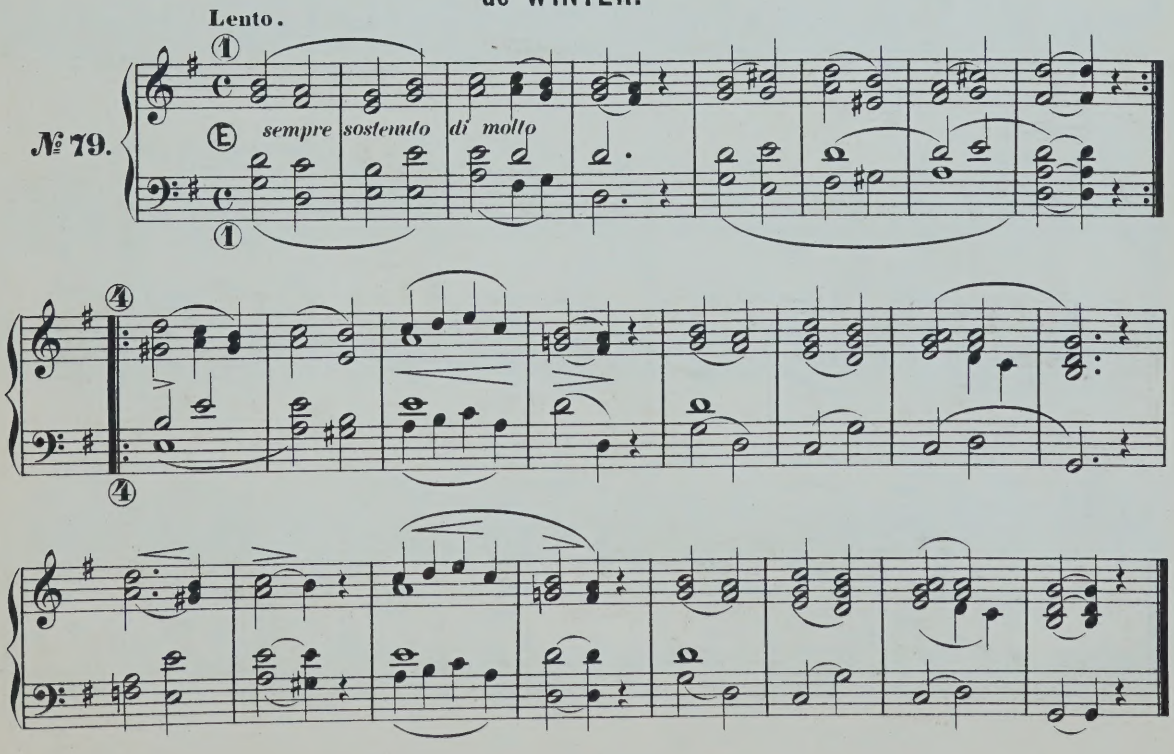
№ 78.





CHANT RELIGIEUX

de WINTER.

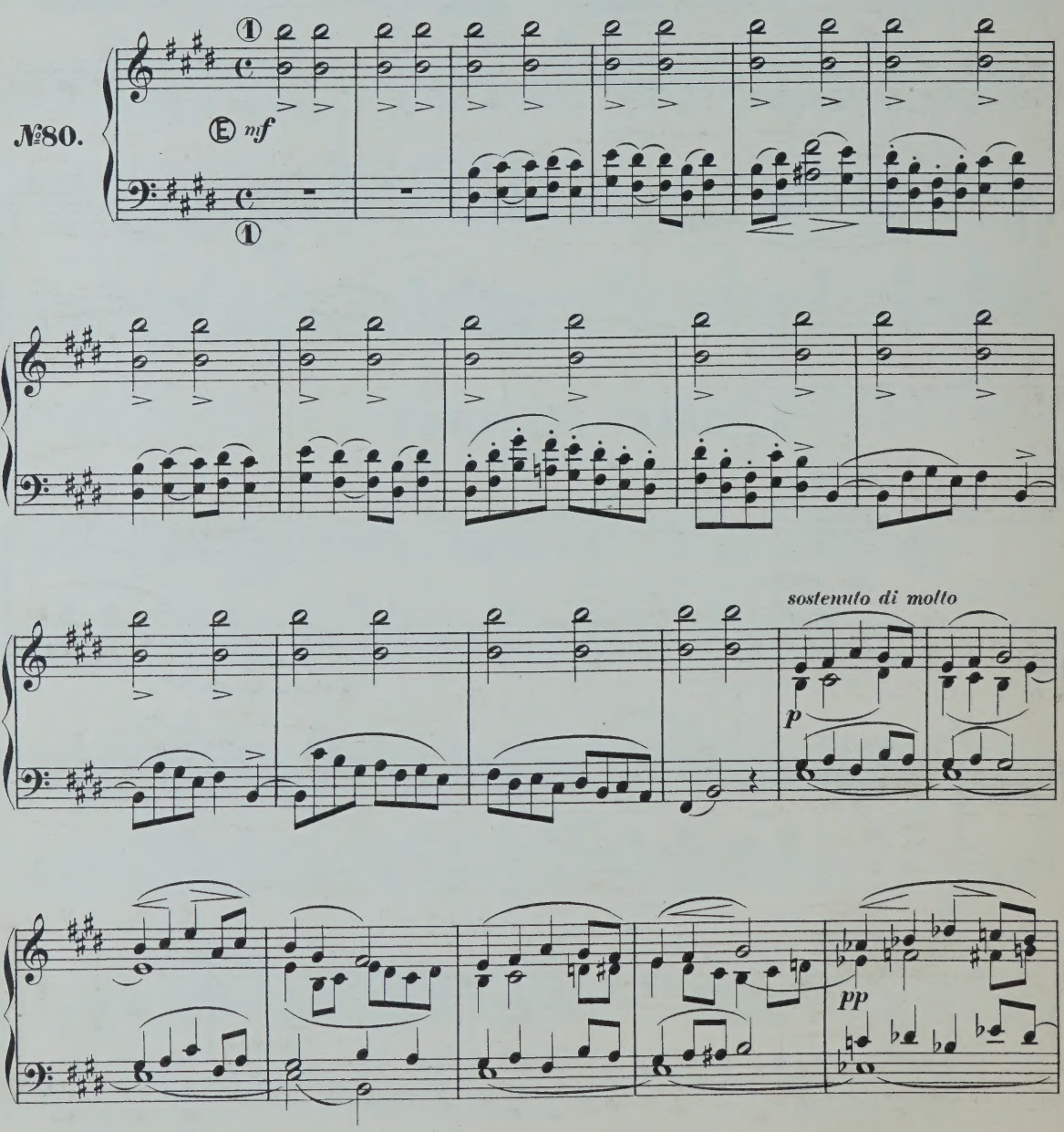


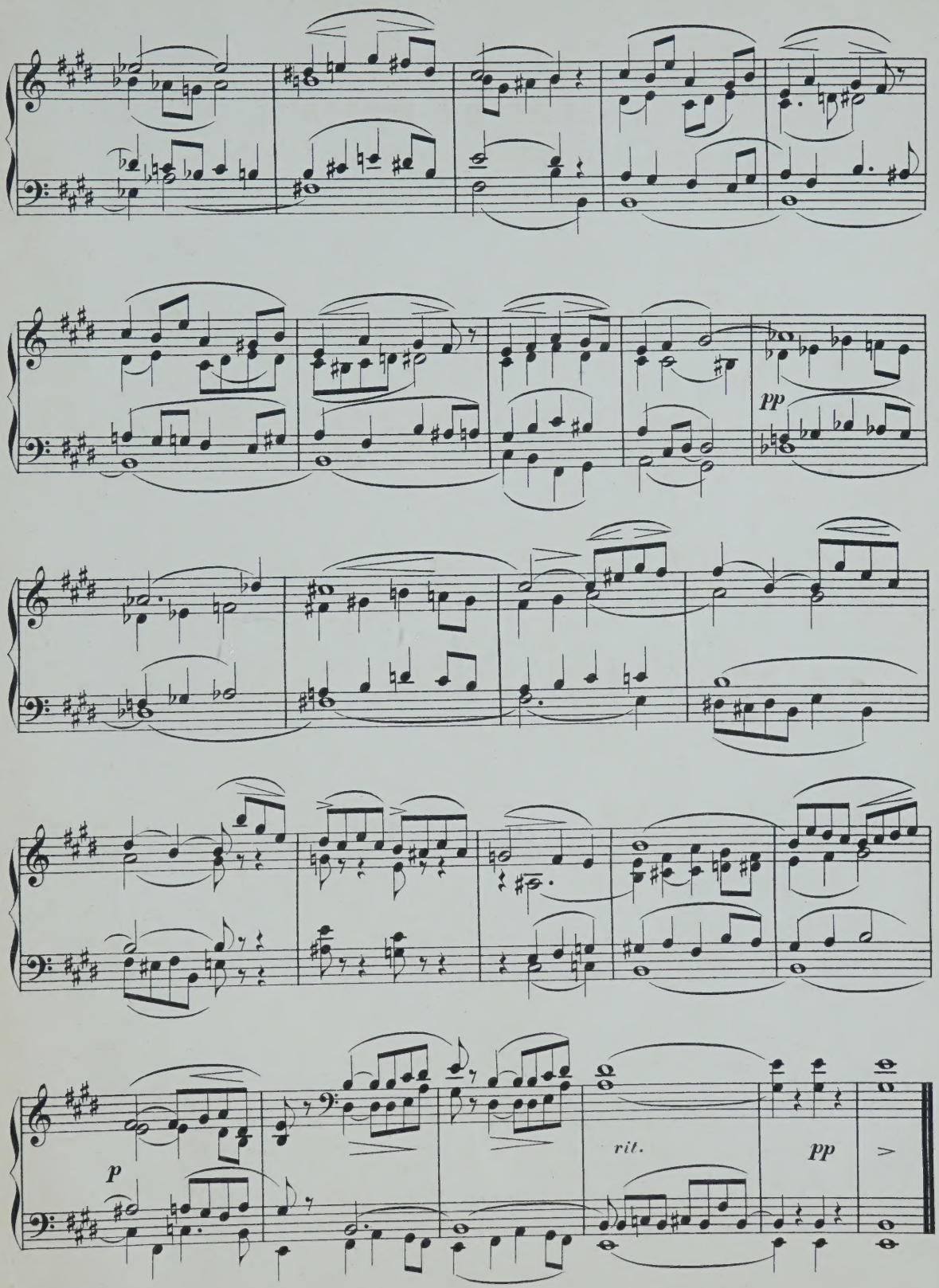
PRIÈRE DU MATIN

de RENAUD de VILBAC.

Audante.

№80.

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